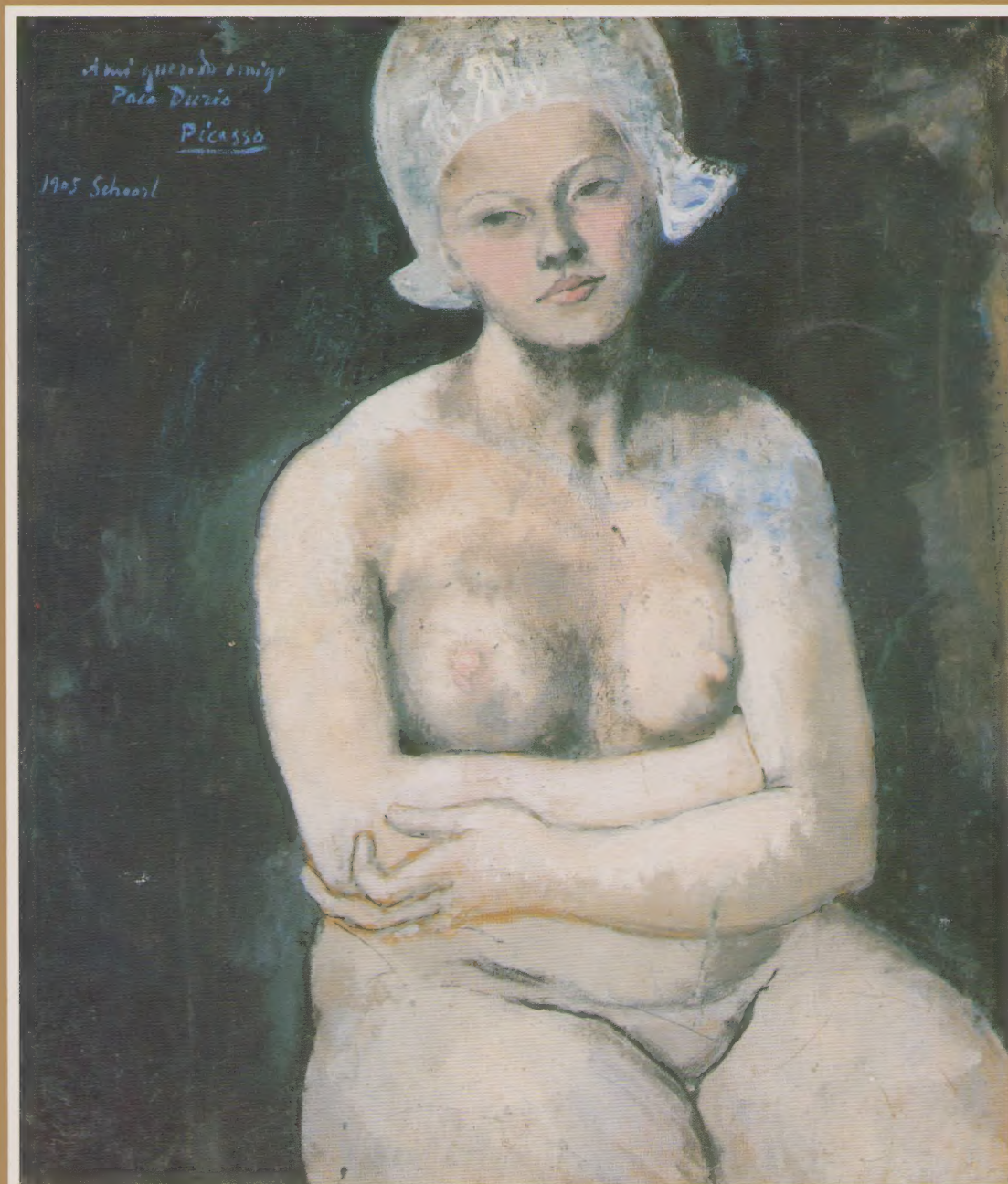


ART

AND AUSTRALIA

Queensland Art Gallery
Special Number

Volume 20 Number 4 Winter 1983 \$6.95*
Quarterly Journal Edited by Mervyn Horton



PABLO PICASSO LA BELLE HOLLANDAISE 1905 GOUACHE ON CARDBOARD MOUNTED ON WOOD 77 x 66CM
PURCHASED 1959 MAJOR HAROLD DE VAHL RUBIN GIFT © S.P.A.D.E.M. PARIS, 1983



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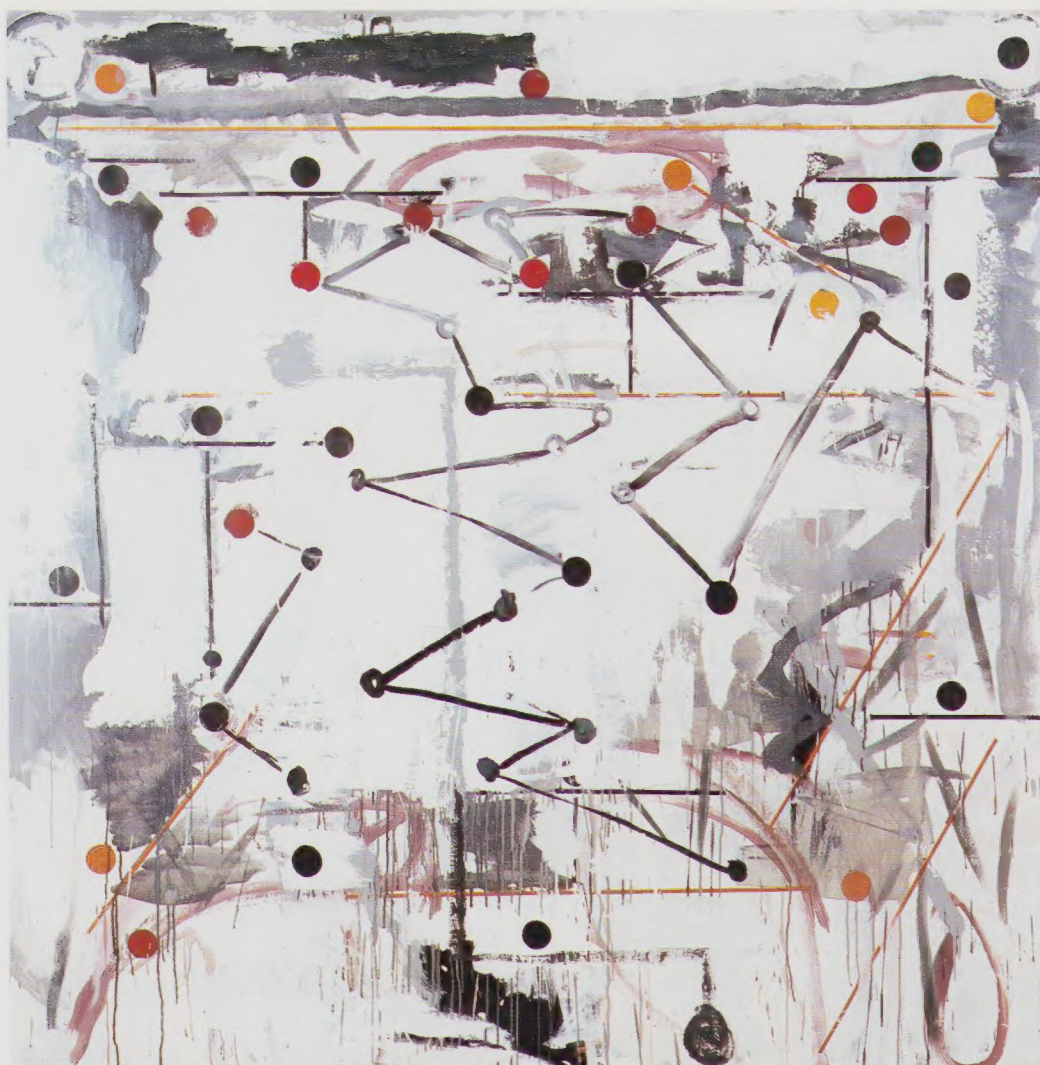
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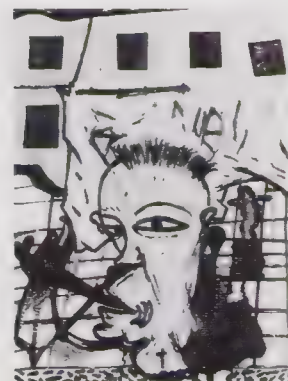
Peter Cole



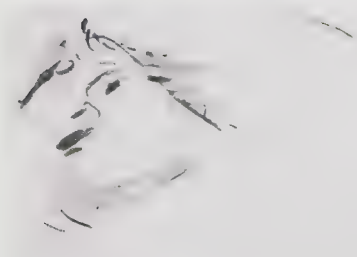
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Art Gallery of New South Wales
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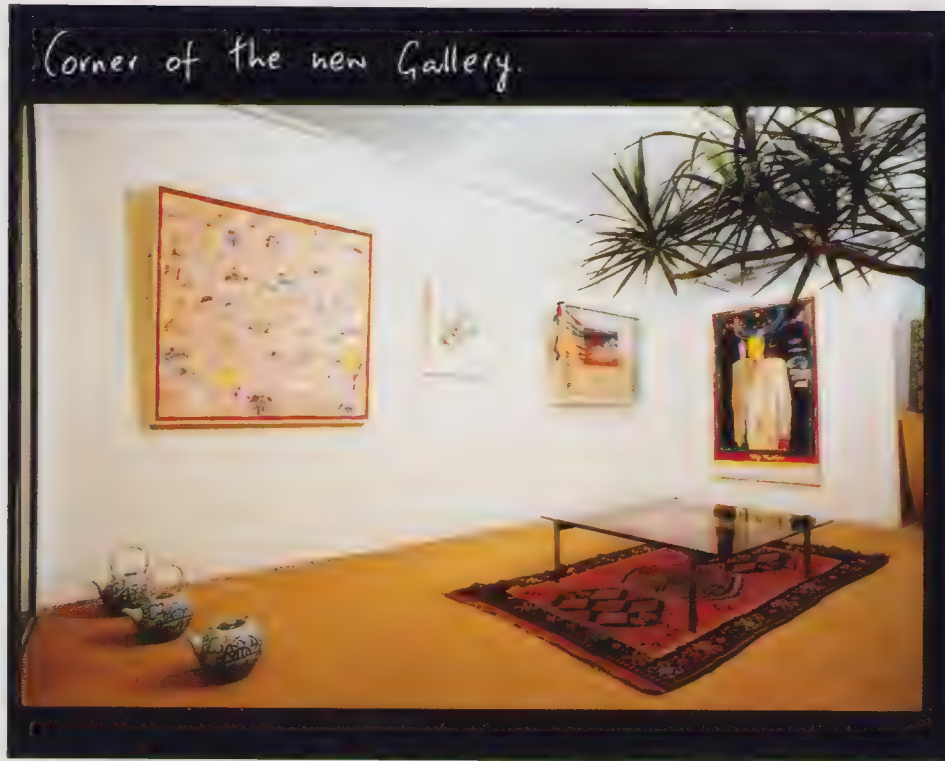
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1856-1936 French
Oil on canvas 52cm x 64cm

WINTER 1983

Art Quarterly

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ART

AND AUSTRALIA

VOLUME 20

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Exhibition Commentary



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NIGEL THOMSON HIT AND RUN
(1981)
Oil on canvas 150 x 100cm
Coventry, Sydney
Photograph by Fenn Hinchliffe

above
ROBERT JACKS KENTISH FIRE
AND HEAVY BOOTS 1982
Oil and wax on canvas
197 x 297cm
Roslyn Oxley Sydney
Photograph by Fenn Hinchliffe

right
JUSTIN O BRIEN THE STUDIO
(1981)
Oil on canvas 104 x 69cm
Macquarie, Sydney
Photograph by John Storey



Mervyn Horton 1917-83

As this issue goes to press I record with great sadness the death of our Editor, Mervyn Horton A.M., who founded *ART and Australia* in 1963. With this Queensland Art Gallery Special Number, Mervyn completed his 80th issue and 20th volume. Before he entered hospital a few days prior to Christmas for the tragic discovery of terminal cancer, he met his Assistant Editor, Laura Murray, and myself, to discuss plans for the journal's 21st Anniversary volume that begins with next September's issue. We were not then to know that the lively discussion and the luncheon that followed was to be our last editorial meeting.

In the thirty-five years I knew and worked closely with Mervyn I saw enormous changes in his life: from his living in suburbia under a strict upbringing, to his move to Potts Point and Sydney's art world, where his home soon became a mecca for celebrities in the arts from around Australia and from overseas. These changes embraced Mervyn's rebellion against a forced-upon career in law when he became a student-photographer with Max Dupain, and later Olga Sharp. He joined the Ure Smith publishing company as Editor in 1950, at my invitation. At that time there was little financial reward in publishing and, partly to augment his income, he opened one of Sydney's first espresso coffee shops, *The Galleria* in Rowe Street, in 1956. Its gourmet overtones and gallery atmosphere attracted many from the art world. In 1962, after Ure Smith had achieved success in general publishing, Mervyn and I agreed that it was time for the company to launch an art journal of quality. After convincing him that his concern for and understanding of the arts qualified him to be its editor, he accepted, though not without diffidence, being somewhat awed with the prospect of emulating my father with *Art in Australia*.

The journal quickly gained a reputation and thus followed a great increase in his association with all the arts. For many years he had been Secretary of the Society of Artists. He became a Trustee of the Art Gallery of New South Wales and President of its Art Gallery Society. He was a Committee Member of the National Trust of Australia (N.S.W.) and the Arts Council of Australia. As if this wasn't enough, he and Christopher Davis opened an antique shop in 1964. Each page of his diary was crammed with appointments — business, charitable and social; yet, in all this hurly-burly by day and socializing by night, he never forgot early friends or old commitments to numerous charities and organizations, such as Apex and the Margaret Reid Hospital in the early days and, later, as Patron of the Creative Leisure Movement (Children's Library and Crafts Movement), which encouraged children's involvement in the arts and crafts. He gave freely to many charities and, indeed, to a number of artists to assist them in their work. Despite all these activities, Mervyn travelled widely abroad, absorbing the arts of the world and becoming, virtually, 'ambassador' of Australian art.

I greatly admired Mervyn's appreciation of high standards — so evident in this journal — and much enjoyed his hospitality, the sharpness of his wit and his infectious chuckle. As a business partner I also experienced his impatience, the acid of his tongue and the ghastly silence that followed extreme displeasure! Like most artists, he had a full range of temperament. I am truly proud to have known and worked with two great supporters of Australian art — my father, Sydney Ure Smith, and Mervyn Horton. I believe that *ART in Australia* remains a permanent monument to my father and, as proprietor and publisher, I assure all readers of *ART and Australia*, as I assure Marjorie Bell, who zealously guarded Mervyn's literary standards for some nineteen years as Assistant Editor, that the journal will continue as a living monument to its founder, Mervyn Horton.

Sam Ure Smith

Queensland Art Gallery: A personal view *by Raoul Mellish*

It is particularly fitting that the Gallery and its Collection should be surveyed at this significant time in the Gallery's history — the first anniversary of the opening of the new Queensland Art Gallery in June 1982. Nearly 400,000 people visited the new Gallery in the first six months of operation and the Gallery hosted eighteen temporary exhibitions from international and Australian sources.

Traditionally, major art galleries throughout the world have been distinctive edifices of architectural merit, housing significant collections and promoting high standards in the visual arts. The new Queensland Art Gallery continues this tradition. In this fine building, designed by Robin Gibson and Partners and winner of the Royal Australian Institute of Architects' Sir Zelman Cowen Award for 1982, both the State's own Collection and a wide range of other special exhibitions can be presented to great effect.

As Director of the Queensland Art Gallery since 1974 and formerly as Assistant Director from 1968, it has been my privilege to be involved in the full development of the Gallery, from temporary premises with a handful of staff and poor facilities, to an institution of international standing with superb facilities and a large professional staff. The last fourteen years have been the most dramatic in the Gallery's history.

Important new developments have also occurred within the Gallery's Collection. In 1979, the Queensland Art Gallery Foundation was established to enlist community financial support for major purchases. To date, the Foundation has raised over 2.7 million dollars. After its initial emphasis on the acquisition of European works to augment the existing Collection, the programme of the Foundation subsequently expanded to include important works by Australian and other non-European artists. The Gallery has always emphasized the acquisition of work by Australian artists and Australian art is the strongest area of the Collection. In the future, the Gallery hopes to increase its holdings of Asian, modern American, African and Oceanic art.

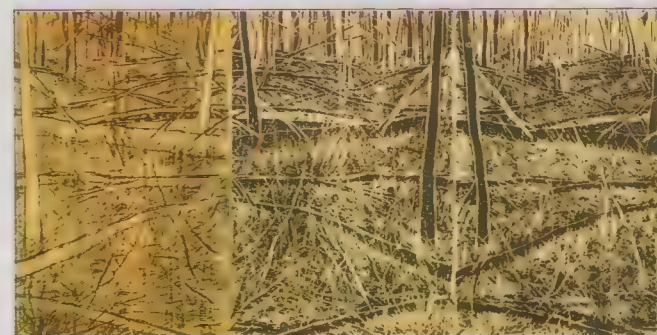
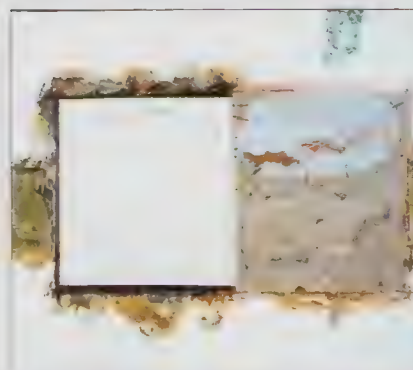
The new Queensland Art Gallery, with its feeling of space and light, challenges the imagination of the curator, the exhibitions designer and the public. The Gallery places great emphasis on the temporary exhibitions programme and the design and planning of exhibition space. We see the building as a flexible whole in which temporary exhibitions are integrated with the permanent Collection in varying locations.

Five international exhibitions drawn from Tokyo, New York, Cambridge, London and Oxford marked the official opening of the new Queensland Art Gallery on 21 June, 1982 and eight exhibitions from throughout the Commonwealth were presented during the 1982 Commonwealth Games.

The Education Programme is based on the most up-to-date international programme. The Gallery, its Collection and exhibitions are made accessible and comprehensible to all visitors, and to Queenslanders in country areas through the Extension Services Programme. The Gallery includes a Lecture Theatre, Working Studio for art classes, an Artist-in-Residence Studio, a Public Reading Room in the Reference Library, as well as first class conservation facilities.

The new Queensland Art Gallery is now ready to fulfil its challenging role of providing for the needs of the people of Queensland at all levels in the visual arts.

Exhibition Commentary



top
ELWYN LYNN WHITE AND ERODED FIELDS (1981)
Mixed media on canvas 130 x 150 cm
Robin Gibson, Sydney

Photograph by Jill Crossley

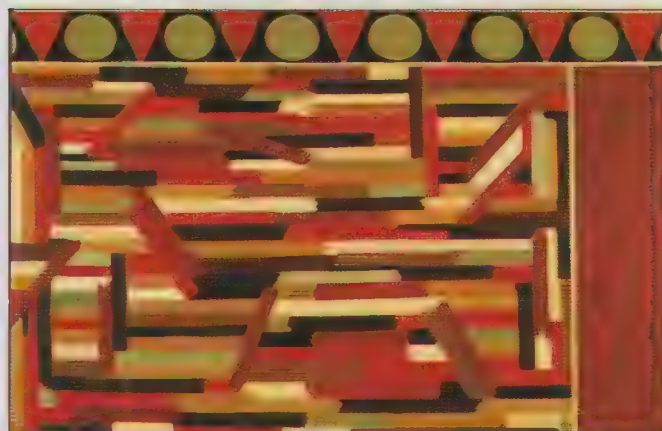
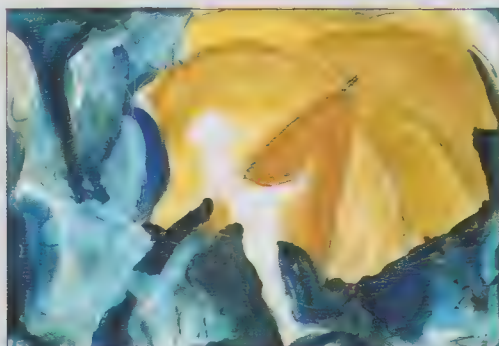
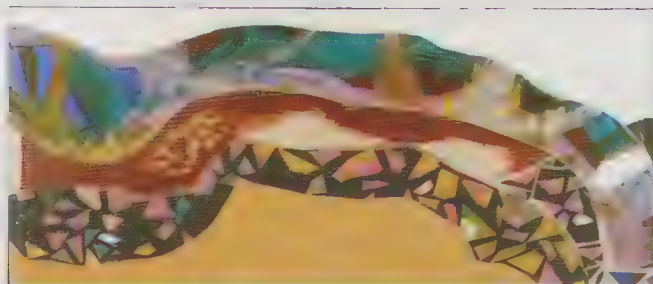
centre
JEFFREY MAKIN MOOTWINGEE SENTINEL 1982
Tolarno, Melbourne

Photograph by Henry Jolles

above
VIVIENNE LITTLEJOHN CALLALA BAY BUSH (1978)
Woodblock oil print on mulberry paper
on canvas 98 x 190 cm
Hargrave, Sydney

Photograph by Jill Crossley

Exhibition Commentary



JUDITH COTTON ANGOPHORA — BIVOUAC (1982)
Oil, synthetic polymer paint, lacquer, gel, cut canvas on canvas 30 x 77cm
David Jones, Sydney

JOE FELBER UMBRELLA MAN 1982
From the series *Europe and Australia*
Gouache and pencil on paper 75 x 108cm
Garry Anderson, Sydney
Photograph by the artist

DAVID ASPDEN NORTH (1982)
Oil on canvas 160 x 244cm
Roslyn Oxley, Sydney
Photograph by Jill Crossley

Letter from Texas

by Ursula Hoff

Houston and San Antonio in Southern Texas possess art centres of considerable importance. While the art galleries of the old world are traditionally State supported, historical in outlook and slow to acknowledge contemporary trends, the Texan museums, like those in all parts of the United States, have been predominantly funded from private sources and glory in their wholehearted response to the art of the twentieth century. Here, as everywhere in the United States, a remarkable number of people are interested in the Modern Movement. The storms that greeted the Armory Show of 1913 have long since subsided; George Heard Hamilton, Professor of the History of Art at Yale University, attributes this ready response to Modernism, in part, to a systematic programme of public education begun thirty years ago, which, by means of travelling exhibitions organized by the Museum of Modern Art in New York, demonstrated the history of the Modern Movement to a wide audience.¹

Though remote from the East Coast, Houston and San Antonio are not provincial. When the San Antonio Museum Association recently decided to transform the Lone Star Brewery (built in the shape of a Romanesque castle) into an art museum, they called in an architectural firm from Harvard, a New York design group specializing in exhibition display, and the design expert of the Metropolitan Museum. Leaving the facade intact, the team modernized the inside, installing two stainless-steel elevators with glass cabins which, going up and down in the middle of the display spaces, became kinetic works of art in their own right.

In 1954, an extension to the Houston Museum was funded by Miss Nina Cullinan with the proviso that an architect of international repute be commissioned; Houston owes to her the splendid Upper Brown and Cullinan Hall built according to a master-plan provided by the former Bauhaus architect, Ludwig Mies van der Rohe (1886-1969). In my experience it is the finest modern exhibition space to be found anywhere.

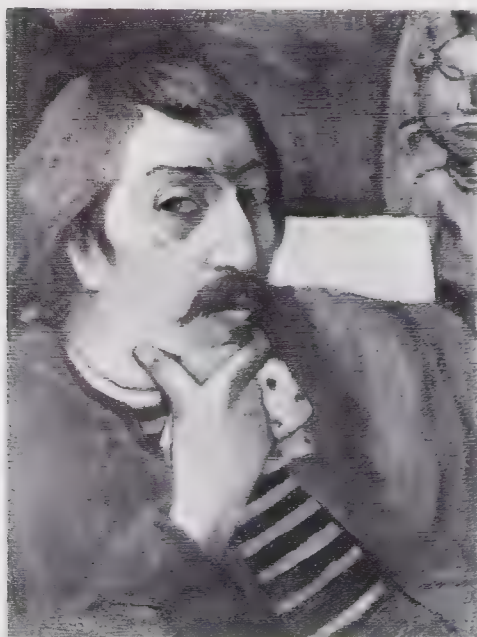
Catalogues of Texan collections are full of individual names of donors, a large number of whom are women. In San Antonio, Mrs Marion Koogler McNay (1883-1950), daughter of a medical man with oil interests in Kansas, assembled a collection of French paintings of the finest quality.² One of these, Gauguin's *Self portrait with idol*, 1893, could in 1975 be seen in Australia as part of an exhibition selected by the Museum of Modern Art in New York.³ Her beautiful Picasso, *Guitar, sheet music and wine glass*, 1912, figured in 1980 in 'Pablo Picasso. A Retrospective' in the same New York museum.

One of the turning points in the history of the Houston Museum of Fine Arts was the appointment of its Director of the 1960s, James Johnson Sweeney, one of the most perceptive connoisseurs of and writer on modern art. It was during his directorship that Brancusi's *A muse*, 1917, was acquired. While Marion McNay and other early collectors had bought from dealers who visited Europe, the Houston Museum benefited from private collecting that had taken place in the United States; the greatest patron of the Hungarian sculptor, Brancusi, had been the American lawyer and collector, John Quinn.⁴ In 1917, Quinn offered Brancusi 3,500 frs if he would make for him a bronze of the marble bust that A. B. Davies had bought two years previously. Quinn referred to the work as 'the woman with the goitre' but the sculptor said it was properly called *A muse*: 'Muses have always something distinct about them'. Quinn's wonderful collection was dispersed after his death in 1926. *A muse* had two other American owners before it came to the Houston

Museum, purchased with funds provided by Mrs William Stamps Farish and Mrs Herman Brown.

Thanks to James Johnson Sweeney, the Houston Museum also owns a small but eye-catching collection of primitive art, including a highly stylized carved *Housepost* from Papua New Guinea, in the form of a mask with conus-shell eyes and traces of paint — this time a purchase from the Director's fund. Among the African exhibits, the head of an antelope, meant to be worn as a head dress in a ceremonial dance, remains in the memory.⁵

Houston's great reserve of twentieth-century art is yet to come into view in a museum to be opened in 1984, holding one of the great private collections in the United States of modern and prehistoric art, gathered together by the de Menil family. Mrs de Menil and her husband came from France to settle in



PAUL GAUGUIN
SELF-PORTRAIT WITH
DOG 1893
Oil on canvas 44 x 55 cm
Marion Koppert McVay
Art Institute, San Antonio

Houston in 1942.⁶ They originated many and various art activities in the city of their adoption and brought together a formidable array of modern classics by Max Ernst, René Magritte and others, as well as an entire collection devoted to depictions of blacks in European art. The museum to house these works is being built by Renzo Piano, whose name has become famous as one of the creators of the Centre Pompidou in Paris. He is planning this museum in an entirely different style, which will blend with its Houston environment.

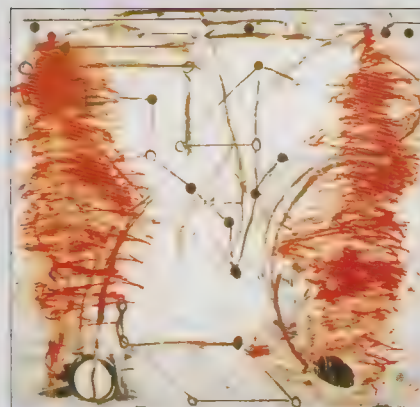
While access to the de Menil Collection is still in the future, it is possible to inspect yet another important donation by the de Menils, namely, the Rothko Chapel and the Memorial for Dr Martin Luther King. The chapel has been described as 'the monument to a great artist and to inspired patronage'.⁷ Rothko had in mind not so much the Matisse Chapel in Venice as the Byzantine Baptistery and Church at Torcello. Though totally abstract, the fourteen large canvases distributed around the entire wall-space of the octagonal chapel evoke, by dint of their shape and colour-tone, themes traditional in Christian churches. The two axial paintings, at the entrance and in the apse, are opposed, like *The Last Judgement* and *The celestial vision of the Virgin* at Torcello. Coloured in a mixture of alizarin crimson and black with some tinge of blue, the canvases, in their shadowy uniformity, rely on the movement of light from the roof to bring out their colours or to let them sink back into gloom. By dint of reduction and repetition, Rothko's panels form an ideal environment for contemplation. >

Exhibition Commentary



above left
TONY JONES
WELCOME TO THE
MACHINE III 1982
Bronze, marble base
45 high x 13 wide x 20 cm
deep
Victor Mace, Brisbane

Photograph by
Michael Richards



above right
ELENI RIVER
FLYING
1982
Watercolour on paper
105 x 69 cm
Workshop Art Centre,
Sydney

Photograph by the artist



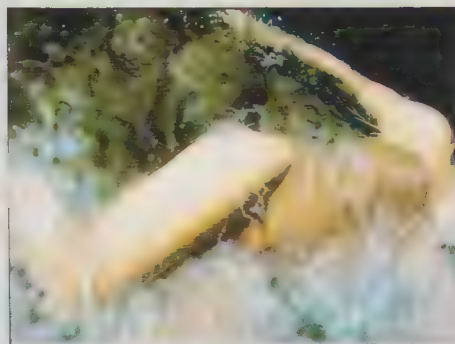
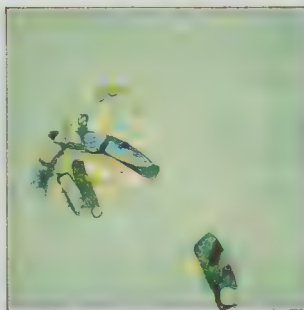
left
JOHN FIRTH-SMITH
WINTER ROUNDS
(1982)
Synthetic polymer paint
on linen
283 x 291 cm
Gallery A, Sydney

Photograph by
James Ashburn

bottom left
EGIDIO SCARDAMAGLIA
STILL LIFE WITH HOOK
1979-80
Gouache on paper
69 x 69 cm
Philip Bacon, Brisbane

Photograph by
David Sandison

Exhibition Commentary



top
ERIC SMITH COSMOS AND THE MOON 1982
Oil on canvas 156 x 250 cm
Rudy Komon, Sydney
Photograph by Eric Smith

centre left
PAUL MCKENZIE WINGS (1980-81)
Red ironbark waxed
Irving Sculpture, Sydney
Photograph by Paul McKenzie

centre right
MARTIN COLLOCOTT IN FLIGHT TWO (1982)
Mixed media on canvas 152 x 152 cm
Bloomfield Sydney
Photograph by Fenn Hinchcliffe

above
SCOTT McDOUGALL SPLASH — POINT CARTWRIGHT (1981)
Synthetic polymer paint on canvas
90 x 121 cm
Hodsworth Sydney
Photograph by Michael Cook

Outside the chapel, at the far end of a long, reflecting pool rises the well-known sculpture by Barnett Newman, in which the traditional symbol of heavenward aspiration, the obelisk, broken and upended, balances precariously on a pyramid, emblem of stability and eternity.⁸ To Mrs de Menil, it conjured up both the tragic death of Dr Martin Luther King and the enduring quality of his ideals.

The galleries and institutions visited all simmer with life; they are the resort of collectors, amateurs, artists or just friends, participating in the activities of the place and, in so doing, enriching their own lives as well as the lives of their cities.

¹ *Burl Magazine* CII, May 1960, p. 193.

² *The Marion Koogler McNay Institute Selective Catalogue*, San Antonio, 1980.

³ *Modern Masters Manet to Matisse*, ed. William S. Lieberman, The Museum of Modern Art, New York, 1975, pp. 210-11.

⁴ *The Noble Buyer John Quinn Patron of the Avantgarde*, Hirshhorn Museum, Washington D.C., 1978. Exhibition catalogue, text by Judith Zilczer.

⁵ *The Museum of Fine Arts, Houston. A Guide to the Collections*, Houston, 1981.

⁶ Brian Doherty, *Art in America*, January-February, 1973.

⁷ For a critical account of the chapel see Dore Ashton, *Studio International*, June 1971, p. 273 seq.

⁸ Thomas B. Hess, *Barnett Newman Retrospective*, Museum of Modern Art, New York, 1971.

Dr Ursula Hoff, O.B.E., is London adviser to the Felton Trust of the National Gallery of Victoria, of which she was a former Assistant Director and Trustee.

Book Review

The George Bell School Students Friends Influences

by Mary Eagle and Jan Minchin

(Deutscher Art Publications, Melbourne, and Resolution Press, Sydney, 1981, ISBN 0 908180 05 5) \$130

For reasons that must have something to do with prosperity, the 1980s seem to be unprecedented in Australian art publishing. Already, we have monographs on Fred Williams, Brett Whiteley, Noel Counihan, Danila Vassilieff, Julian Ashton, Eugene von Guérard, Frederick McCubbin, Margo Lewers, Lawrence Daws et cetera with Russell Drysdale, Robert Klippel, Nicholas Chevalier and other productions promised to shatter coffee tables late in 1983. Even more welcome — and unprecedented — is the general quality of research and scholarly detail, and the high standard of colour reproduction. The serious reader is entitled to this in a monograph but few back in the 1960s and 1970s attained this standard. The attention to detail can be found in recent exhibition catalogues, for example, Margaret Preston, Joy Hester, Williams, von Guérard, which become books in their own right, and in that exemplary study of the politics of Modernism, Richard Haese's *Rebels and Precursors*, 1981.

With *The George Bell School Students Friends Influences* we are given a further valuable contribution. Mary Eagle and Jan Minchin set about to trace, interview and reproduce the work of the main students (and friends) of this Melbourne school of Modernism. Preliminary chapters trace Bell's personality, methods and influence.

It is a large book, perhaps too large for its subject. Bell taught over 1,000 students between 1923 and 1966. Almost the same number were minor

talents. This is the fate of the art teacher; and Bell, a good man, seemed unable to stop. Many attended his rooms in Bourke Street and later, in Selbourne Road, out of curiosity and boredom, 'acquiring an interest', then continued on for years out of habit. Under Bell's instruction original talents soon began to fear for their individuality, at least by the late 1940s when Post-Impressionism had lost its shine. The authors' treatment of Albert Tucker and Leonard French (both lasted barely a term) captures this well; and Fred Williams's characteristic interview, and his *Portrait of Harry Rosengrave*, 1949-50, reproduced in colour, demonstrates his forceful, original talent.

The other artists here are mostly interesting in a negative sense. What makes artists minor, however keen? Their attitudes to art, in the interviews somewhat breathlessly written down, have a surprised Sunday-afternoon quality, while so much of their work is earnestly modern, derivative or sometimes simply illustrative.

However, this 'amateurism' is decent; a constant questing for expression shows throughout. Through Bell, they surely developed this and, by his example, established a sensibility and possibly a lasting sympathy for those striking a blow at conservatism in art and — who knows? — in life. Such group sympathy at the fringes lends support to art itself, contributing to and strengthening the whole. Much of Bell's forty-year influence is beyond measure.

In a separate and well-illustrated chapter, the authors have little trouble showing that the main beneficiaries of Bell's teaching were Russell Drysdale and Peter Purves Smith. Again, we are reminded — in text and reproductions — of the great loss suffered by Australian art with the early death of Peter Purves Smith.

There is some questionable alignment of influences here: it is doubtful, for example, whether Ian Fairweather's *West Lake, Hangchow*, 1933, had much to do with Peter Purves Smith's *Rickett's Point*, 1937. Mary Eagle's main historical argument is that 'Erik Thake, Peter Purves Smith and Russell Drysdale introduced surrealism and Australian subjects without the impetus of the Angry Penguins and social realists'. The now-famous vital period of the 1940s was created both 'by artists and a public whose values were humanistic rather than aesthetic'. This runs counter to Richard Haese's recent work, but then, to describe Eric Thake's Surrealism as 'pragmatic' is a contradiction; while Peter Purves Smith's satires on war were unsustainable; Drysdale's early social themes of men swinging picks and mixing concrete were unsustainable also, and only exercises in Bell's forms. It is surely reasonable, though, to state that the 'stylistic strength of the famous *expressionism* phase in Melbourne during the War' depended much on the ideas that Bell and his friends had disseminated.

These arguments are put forward with proper courtesy, yet briskly, by Mary Eagle. The 1930s and 1940s are nicely evoked through many small details, the recollections (Arnold Shore's are especially interesting), and the quotations from correspondence, and photographs of or by the participants. There is a list of students, A to Z, and a revealing list of books in the libraries of Bell, Drysdale and Maisie Newbold (Bell student and married to Peter Purves Smith). As the authors declare, little of the main source material for this book was taken from previous histories. The value of such published information can only increase over the years.

The colour plates are generous, though rather washed out; the catalogue and index are good.

It would be rare for a commercial publisher to produce a book as bulky, with so many details and so many reproductions. Restricting the edition to 1,000 copies is unfortunate but perhaps unavoidable. The authors and the brave publisher and former students of the Bell School deserve our gratitude.

Murray Bail

Exhibition Commentary



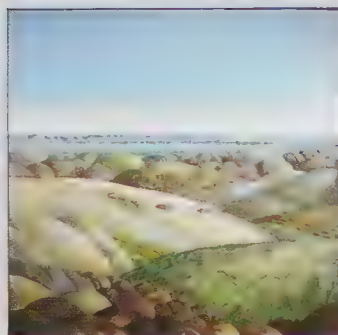
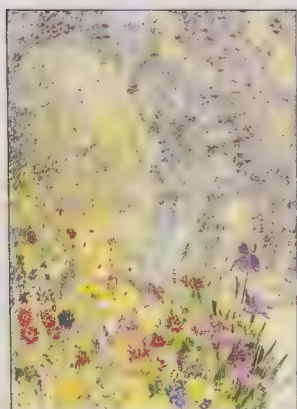
top
JOHN BRACK JOHN BRACK NUDES
1981
Conte 75 x 55 cm
Rudy Komon, Sydney

above
PAUL EUGENE JONES
DOUBLE VISION (1980-82)
Synthetic polymer paint on canvas
152 x 198 cm
Macquarie, Sydney
Photograph by John Delacour

left
JOAN CAMPBELL, DAVID BRAKESPEAR
THE CHASM — CENTRAL AUSTRALIA
(1982)
Ceramic and jarrah
210 high x 87 wide x 87 cm deep
Quentin, Perth

Photograph by Victor France

Exhibition Commentary



top
JANE DISHER DOWN IN THE BOTTOM OF THE GARDEN (1982)
Coloured pencil on paper 51 x 51 cm Greenhill, Perth
Photograph by Kim Polomka

centre left
RUTH TUCK SPRING GARDEN FACING WEST 1982
Watercolour 102 x 76 cm Greenhill, Perth

centre right
KIM POLOMKA ROCK COVERED COVE (1982)
Synthetic polymer paint on linen
122 x 122 cm Greenhill, Perth
Photograph by the artist

above
ROSS HARVEY SELF PORTRAIT WITH OBJECTS 1980-81
Oil on composition board 38 x 61 cm Robin Gibson Sydney
Photograph by Jim Brown

Book Review

Lawrence Daws

by Neville Weston (A.H. & A.W. Reed, Sydney, 1982,
ISBN 0 589 50355 3) \$60

About four years ago I went to an exhibition of Lawrence Daws's *Glasshouse Mountains* paintings in order to write a newspaper review. At the gallery I met one of Australia's most respected curators, who is mentioned briefly in Neville Weston's new book on Daws. He said: 'Lawrie is such a competent commercial artist that it is hard to know whether there is anything significant in his pictures.' I thought there was and wrote an enthusiastic review; but I soon learnt that not all my readers agreed.

Neville Weston believes that Daws is a very important artist, one of Australia's best, if not the best. He also believes that he is taken less seriously than he deserves, in part because of his commercial success: 'A successful exhibition in one Australian State capital meant the exclusion of the works of that series from his next commercial one man show in another State capital.'

According to Weston, few people have any idea of the range or quantity of Daws's output. Weston has been in Australia for six years and he writes of Daws in a world context. He makes no apology for commercial success, for he is interested in the practice of art as a profession. Neither does he back off from intellectual content in painting — and he finds plenty in Daws's art. He comments in one place that 'much Australian art writing has been dedicatedly anti-intellectual' and implies that this may be another reason why Daws has not always been accorded sufficient respect. Elsewhere, he states that mistrust of the intellectual in art has been common amongst English critics.

Weston's book is big and colourful and is an effort to raise Daws's status. Only once is there even the slightest hint of disapproval of anything the artist has ever done, although it is admitted that his early work was derivative. The main theme of the book is the continuity and coherence of Daws's imagery.

The reader learns about the artist's training, travels, reading and intellectual influences (particularly C. G. Jung), and his marriages and family life, but no impression of his personality is conveyed. We learn much about the art of Lawrence Daws but little about the man.

What is surprising is that despite Weston's discussion of every episode in Daws's artistic development and his assertion that there is cyclical coherence in the imagery, we do not really discover what Daws is saying in his art, beyond the obvious fact that there are some nasty undercurrents in human life.

The landscapes with mandalas are described as full of cosmic significance but what, exactly, do they signify?

The claim is made that Daws has not had the recognition he deserves, despite the tribute of a major retrospective at the Art Gallery of South Australia for the 1966 Festival of Arts. Weston admits that the artist did not profit as he should have from this showcase, but he does not think that this could be due to any limitation in the art that was shown.

Weston claims that the 'mandala' period in Daws's art stopped abruptly in 1962. The 1966 Adelaide Festival exhibition featured mandala paintings and for many people the mandalas became Daws's trademark. In subsequent years, many small mandala paintings appeared in commercial galleries and Daws was often accused of doing pot-boilers.

It is unlikely that Weston will convert anyone who has never responded to the work of Lawrence Daws. The book communicates admiration and offers thoughtful analysis but does not irrefutably prove the artists' greatness. If mandalas and Jungian theory did not convince you or move you before, you are likely to be left unmoved. If you always thought Daws was pretty good, you will be given support for that belief. If you always thought he was

truly great, you could regret the lack of forcefulness in the book.

It is a good-looking book with lots of illustrations, although it is frustrating that several works which are mentioned more than once, are not illustrated. There have been a few mistakes made with names, in particular a tendency to slip in an extra letter l, so we read about 'Sofalla' and 'Dellafield Cook'.

Weston has made a worthwhile contribution to the literature of Australian art. Many of the observations he makes along the way are perceptive and corrective of common myths. The text ends abruptly with the latest paintings and it is advisable to reread the Introduction at the end. A more positive or more sincere account of the work of Lawrence Daws could not be imagined.

David Dolan

David Dolan is Fine Arts Adviser to the Australiana Fund and a Councillor of the Art Gallery Society of New South Wales.

Book Review

The National Trust in New South Wales

by Bill Richards

(Rigby, Adelaide, 1982, ISBN 0 7270 1697 0) \$29.95

Heritage Australia

The Journal of the Australian Council of National Trusts

(Vol. 1, nos 1 and 2, Winter and Summer, 1982, ISSN 0728-6422) \$25

Over the last two decades, interest in the conservation and preservation of our heritage has swelled and publications on heritage matters have multiplied accordingly.

Two recent works in this field are associated with the National Trust, a body allied to some of the earliest environmental policies introduced in Australia.

Bill Richards's *The National Trust in New South Wales* is a survey of the Trust's *Register* of classified buildings and places in this State, from areas of spectacular natural environment such as the Myall Lakes and Sydney Heads, to landscapes modified or contrived by settlement, such as Sydney's Botanic Gardens or the terrain around Hill End, evidencing prolific burrowing and tunnelling in search of gold. It includes cemeteries, archaeological sites and the machines of industry, such as the extensive coal workings at Richmond Main in the Hunter Valley, as well as the full spectrum of the built environment, from rural Georgian St Matthew's Church and Rectory at Windsor to the opulent State Cinema, built in 1929 as an antidote to the Depression.

With its fine illustrations (many in colour) and accompanying text, the book presents an excellent summary of the scope and range of the Trust's work. It also confronts the problems that the Trust and its supporting expert committees have in identifying items of 'cultural significance'. It is a relatively easy task to nominate an early colonial farmhouse or a picturesquely towered Gothic church for classification. The worthiness of a block of red textured brick flats from the 1930s or an abandoned mining engine is less publicly convincing and supporting documentation and historic evidence must be strongly persuasive.

This book illustrates how the Trust's *Register* embraces such buildings as the red brick Hillside flats at Edgecliff, several 1920s and 1930s office blocks and examples of old, industrial machinery that have miraculously escaped the scrap-yard, thus dispelling forever the Trust's conservative reputation of purely pre-1850s interests. A chapter on the Trust explains its evolution and changing policies.

For readers with any expertise in the heritage field, the book suffers from >

Reporting Galleries—The Old

Philip Bacon Galleries Pty Ltd, Brisbane

The Philip Bacon Galleries, Brisbane, are now in their tenth year of operation. Housed in a three-storey converted warehouse in the near-city suburb of New Farm, the Galleries provide the largest exhibiting space of any Brisbane commercial art gallery.

The policy of the Director is to show mainly the well-established, mainstream artists in Australia. The closure of the prestigious Johnstone Galleries in the early 1970s left a vacuum in the Brisbane gallery scene which the Bacon Galleries have endeavoured to fill. One-man exhibitions are held monthly, and artists represented include Arthur Boyd, Charles Blackman, Robert Boynes, John Coburn, Ray Crooke, Lawrence Daws, Donald Friend, Sam Fullbrook, Margaret Olley, Gordon Shepherdson, Tim Storrier, Brett Whiteley et cetera. The large, open spaces of the top floor Gallery lend themselves to the display of sculpture, and at least one exhibition is held each year.

Brisbane, being a relatively small city, does not have the variety of specialist galleries and dealers as has, say, Sydney. Thus, a large stock-room collection has been assembled and works by artists from the colonial period and from the Impressionist and early Modernist schools are shown. Frequent overseas buying trips have resulted in strong holdings of artists such as Charles Conder, John Russell, Roy de Maistre, Rupert Bunny, Ethel Carrick, and E. Phillips Fox. So a wide spectrum of Australian art from the nineteenth century to the present day is always available.

The opening of the new Queensland Art Gallery in 1982, together with the imminent completion of the splendid performing arts complex, has given a tremendous fillip to the arts generally in Brisbane. It is the ambition of the Director to continue to bring exhibitions of the highest calibre to the city, in the belief that the people will continue their strong and valued support.



Reporting Galleries—The New

The Art World, Brisbane

The Art World Gallery is situated at 3285 Pacific Highway in the south-east suburb of Underwood, giving access to art lovers from both Brisbane and the Gold Coast.

The Gallery opened fifteen months ago under the directorship of Adrian and Nicola Slinger. Special emphasis is placed on Queensland artists, including Tom McAulay, Heinz Steinmann, Rex Backhaus-Smith and Darcy Doyle. The Gallery also features works by prominent contemporary Australian artists, Clifton Pugh, Albert Tucker, Sidney Nolan, et cetera, as well as works by a range of early Australian artists.

The Art World Gallery has three large exhibiting rooms enabling the Directors to hold exhibitions concurrently.

Opening seven days a week, the Gallery maintains a large selection of interesting paintings. With plenty of seating and pleasant surroundings, the viewer can relax and enjoy the many works on display.



an over-simplified introduction and a glancing history of Australian architecture, though the important point is made (and taken) that Australian development is based on exploitation of its own resources, rather than conservation principles, which poses great difficulty for the Trust and other similar bodies. The captions to photographs also show too great a reliance on Trust listing proposals, and the expedient of consulting other sources would have corrected a few evident inaccuracies.

Despite such minor reservations, *The National Trust in New South Wales* serves as an excellent public-relations link between the Trust and the public, whose interests it serves. Hopefully, it will remain in circulation and be revised and enlarged as the Trust's *Register* is periodically updated.

Heritage Australia, the journal of the Australian Council of National Trusts, is, on the other hand, a publication for the converted, although the diversity of subject matter and the overall excellence of writing should interest the layman as well.

First published in Winter 1982, a second issue, six months later, confirms its qualities. The magazine unites the various strands of heritage concern and is presented as a 'specialised forum for the serious debate of major conservation issues'. It follows a well rounded formula with regular features including Technical Notes, Book Reviews, Conservation News and articles on 'Great Historic Houses' and 'People in Conservation'.

Supplementary articles cover the fields of conservation policy, attitudes and practice, as well as articles on landscape and historic gardens, architecture, archaeology and the history of particular buildings. For instance, the Winter 1982 issue contained Judith Wright's lament on the desecration of the Australian landscape, counterbalanced by David Wotton's outline of the South Australian Heritage Act and its particular role in nature preservation, and an article on the Register of Significant Trees in Victoria, which will identify and promote the retention of these vital elements of the landscape.

Richard Allom outlined the development of the unique Queensland house-form, and Peter Freeman gave an enticing introduction (for those not already familiar with it) to his Riverina homestead anthology, with the history of Mulwala Homestead. Clive Lucas described how John Verge's Lyndhurst was saved from the jaws of the expressway bulldozer, its deterioration arrested and its future, as one of Sydney's fine historic houses, assured.

The archaeological component of the magazine included an essay on the south-east Queensland coal mines and suggestions on their means of interpretation and public display, a study of the Burrup Peninsula in Western Australia, an important Aboriginal site, and an evocative 'journey' along the Ghan railway.

The second issue of *Heritage Australia* is broadened further by Kevin Fahy's study of the Sydney colonial cabinet-maker, Andrew Lenahan.

With this mass of material, the editorial panel has nevertheless maintained a fine balance throughout the magazine. There is balance in subject matter and writing approach — from the lyric eulogies of Frank Bolt as he photographs and describes the architecture and building techniques of Tasmania, to the matter-of-fact, technical advice given on stone preservation and treatment of damp walls.

The magazine even overcomes the tyranny of distance and the traditional reliance on work relating to Australia's eastern States. All States are represented, while Max Bourke's article on European attitudes to conservation and Ralph Slatyer's analysis of the World Heritage List, gives Australian heritage issues a world context.

One can only hope that the evident enthusiasm and subsequent quality of *Heritage Australia* can be maintained into the future.

Maisy Stapleton

Maisy Stapleton is a Project Officer with the Australian Bicentennial Authority.

Brisbane Scene

by Barbara Campbell

On 21 June 1982, approximately 8,000 people crowded into the Queensland Art Gallery for the opening of its impressive new premises on the South Bank of the Brisbane River and to witness the equally impressive fireworks display from the same bank. Just three months later, thousands more people participated in the visual arts section of 'Festival 82', the arts festival running concurrently with the Commonwealth Games. Of this number, only a very small percentage would have realized that 1982 was truly a significant year for Brisbane, in terms of establishing new art structures, reorganizing old ones and, in general, coming into close contact with the rest of the art world.

Brisbane is too small to allow disparate activities to work independently. Each section must rely on the others in order to survive. With the assistance of a great influx of overseas visitors in the city last year, the parts finally came together to represent an effective whole.

As visiting scholar at the University of Queensland, Lucy Lippard's catalytic qualities registered very clearly from both within and outside the Fine Arts Department. Simultaneously, Margaret Harrison was a motivating factor as artist-in-residence at the Griffith University campus.

On 12 August 1982, at a feminist art forum organized by the fine arts students at the University of Queensland, both women, together with interstate visitors Julie Ewington and Vivienne Binns, gave accounts of the development of the feminist art movement in their respective countries and also related their personal involvement in that movement. Although the subject was inadequately covered in the short amount of time allotted, it was a rare occasion that was appreciated by the large audience.

That month marked another first in the history of the Fine Arts Department. On the gallery walls was an exhibition of women's art curated by second- and third-year students. Later in the year, students organized another thematic show, this time dealing with the history of Australian mateship through visual imagery. On the third-floor gallery were photographs by Richard Stringer, again curated very professionally by a fine arts student.

The role of the curator was examined by another established art organization in the city — the Institute of Modern Art. The year 1982 brought two major changes to the Institute. Firstly, it initiated a continuous programme of guest curators — the first Australian institution to do so. This was an adventurous step to take after functioning under a director since its inception in 1976. However, because of its well-founded and internationally recognized objectives, the Institute was able to continue promoting contemporary art, differing only in that it provided a diversity of views in keeping with the various curators commissioned; among these were Adrian Hall, Jennifer Phipps and Chris Downie. Physically, the Institute underwent another change. A move of premises to Edward Street has meant more space and new challenges in terms of visually activating that space.

Younger Brisbane artists will benefit from three vital initiatives taken in 1982 to establish sole-supporting frameworks for continued work, as well as to provide essential forums for debate. Firstly, Red Comb House, a rambling brick building that used to be a grain storage warehouse in the city, became the first co-rented artist studio space in Brisbane. Secondly, One Flat Exhibit, a small flat-sized gallery in the near-city suburb of West End was started to provide exhibiting space for younger artists from Brisbane and interstate (it has exchanged work with Art Unit in Sydney and Praxis in Perth) and to act as a venue for performances and discussions. A grant from the Visual >



HOLLIE WOMAN WITH HER HANDS IN THE AIR (1982)
Gouache on paper 125 x 80cm
Photograph by J. Hurst

Arts Board of the Australia Council in its first year of operation was an encouraging acknowledgement of the need for such a space.

While the quality of the work at One Flat differs greatly from fortnight to fortnight, owing to the non-specific selection process adopted by the co-ordinators, an exhibition of drawings by Hollie can be singled out as one of the most vibrant shows of the year. Possessing the raw quality of the Central Australasian desert, her figures are bold representations of every man or woman on earth, from the first to the last, defying everything around them, including glass and frames and cute words on paper.

Finally, *Art Walk*, the first art magazine in Brisbane, was published at the end of 1982 with the support of interested individuals and the University of Queensland. Although contributors are inexperienced art journalists, the magazine provides the necessary coverage of events that otherwise would be neglected by local and national newspapers.

The world became a much smaller place for Brisbane in 1982. Lucy Lippard and Margaret Harrison were only two of the important visitors. Conrad Atkinson gave radio interviews and lectures and fabricated a touring exhibition of his work; Californian writer/performance artist, Ellen Zweig, who was writer-in-residence at Griffith University, gave performances at various venues in Brisbane and interstate, and Peter Fuller delivered the Power Lecture at the University of Queensland.

Another wealth of visitors was provided by the Biennale of Sydney. Terry Allen, Dr Lisa Tickner and Professor Achille Bonita-Oliva expounded their respective views during their lectures at the Institute.

A longer-staying Biennale visitor, Anthony Howell, conducted two days of performance workshops and a lecture at the Institute, providing an appropriate conclusion to a year filled with performance art.

The Edward Street Theatre in the Community Arts Centre, La Boite Theatre and One Flat Exhibit were major venues for performances produced, in the main, not by established performance artists but by artists working in other fields using the medium as another step in the art-making process.

The year's activities were a direct result of an enthusiastic leap from complacency taken by individuals who, traditionally, would have joined the queues moving to the cultural South. Perhaps when the graffiti on the side of the Cultural Centre reading '95% of artists leave Brisbane. Why don't you?' was finally removed, the significance of the action was greater than anyone realized.

Barbara Campbell is Gallery Co-ordinator at the Institute of Modern Art in Brisbane.



Book Review

Aboriginal Australian Art

by R. M. and C. H. Berndt with J. E. Stanton

(Methuen, Sydney, 1982, ISBN 0 454 002769) \$24.95

This book is a superb production in all regards. Nearly one hundred and seventy examples of Aboriginal art are included, allowing the reader to view these through time, from the distant past to the very present. Except for ten reproductions, all others are in full colour.

Extensive annotations to each reproduction at the end of the volume, together with maps from relevant regions, add considerable information conducive to a better understanding of the substance of Aboriginal art. An extensive bibliography, and name and subject indexes make it a joy to utilize this book to its full extent.

The first three chapters discuss Aboriginal art from various perspectives, and I regard this section as being particularly important for the layman with an interest in Aboriginal art. Here he may gain understanding of how that art reflects nature, religion, spirits, and social meaning. In bark paintings, three-dimensional figures and other sculptures, these meanings are well illustrated but the explanatory notes accompanying each illustration make it clear that Aboriginal art can never be solely appraised by its visual appeal.

In chapters 4 and 5 the authors discuss what they call domestic art. Others have referred to those items as artefacts or things, and I have even heard them being called tourist art. True, there are items which are hastily made for an impatient tourist, but these examples must never be allowed to denigrate or detract from their original forms. Even to describe as craft those items that derive their existence from more mundane, everyday functions is but a distinction which we, as non-members of that culture, make.

The last chapter deals with change. Inevitably, pre-European and European contact came to influence Aboriginal art. In regions where such influences occurred without social pressures, new ideas found their way into traditional art. Wholesale changes occurred where the substance of Aboriginal art came to be alienated from its producers. Few Aboriginal artists who have made complete changes, both in style and medium, as in the use of pastel colours on paper or board, find recognition in the European community. The examples reproduced in this book are taken from the so-called Carrolup school, and the scenes and topics are truly statements by Aboriginal artists and worthy of far greater attention.

The survival to this day of Aboriginal art is a witness to the strength of Aboriginal society, which continues to regulate and determine its character through religion. Today, such manifestations continue to be keenly upheld and guarded. The demand for sacred objects by the European buyer creates a dilemma for the Aboriginal artist, which is not readily resolved. As he or she cannot divulge or sell specific products, since doing so would reveal a sacred/secret meaning, other avenues are taken. Even if such items were to be sold, their divorce from the proper socio-cultural milieu would make them subject to an inadequate visual interpretation.

Several communities have established themselves as producers of printed fabrics, pottery and carvings, where Aboriginal motifs are aptly applied to modern, non-traditional materials. Unfortunately, this trend has been pursued also by European producers who have used, at random, Aboriginal motifs on tea towels, ash trays, company insignia and stationery.

The continued survival of Aboriginal art will largely depend on us. As long as we can assure that Aboriginal societies are allowed to function free of interference, the substance from which their art derives will continue to inspire their artists.

Peter K. Lauer

Dr Peter K. Lauer is Director of the Anthropological Museum and Senior Lecturer in the Department of Anthropology and Sociology at the University of Queensland



FOYER ENTRANCE MURAL
TRANS CITY HOUSE

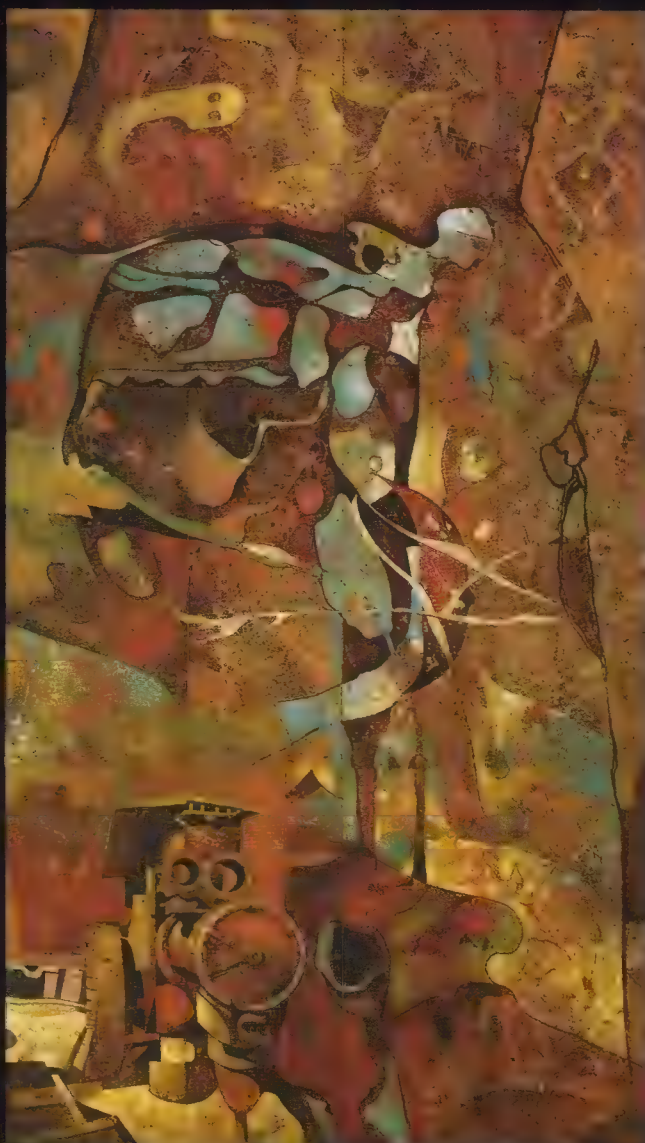
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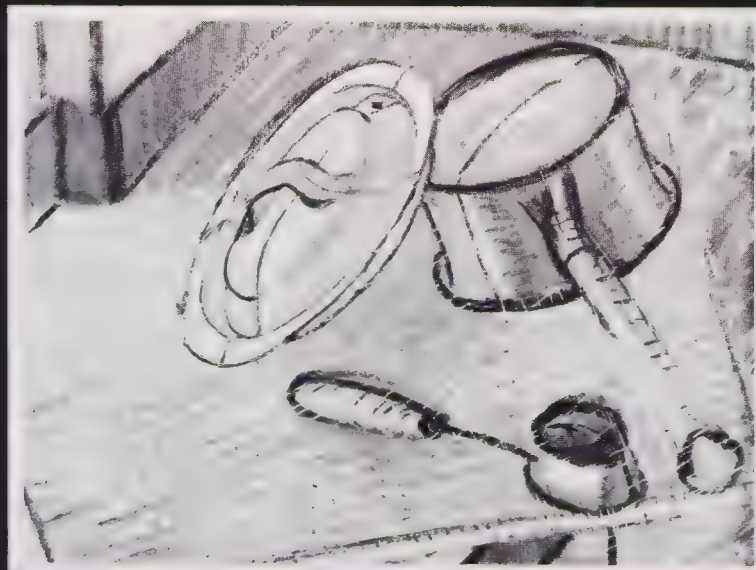


above: LLOYD REES, SKETCH (charcoal 1940)
top left: HORACE BRODZKY ALLEGORY (oil on canvas 1965)
top right: ROI DE MAISTRE, DOUBLE PORTRAIT OF SIR ROBERT ADEANE
right: GRACE COSSINGTON SMITH, POPPIES (c. 1929)

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above: DAVID STRACHAN, BACKYARD (1939)
collection of Peter Bellew, France.

top right: GODFREY MILLER, KITCHEN UTENSILS

top left: BESSIE GIBSON, PORTRAIT OF MME. MAY
exhibited Salon des Artistes Francais, 1938

left: DOUGLAS DUNDAS, LANDSCAPE (1932)

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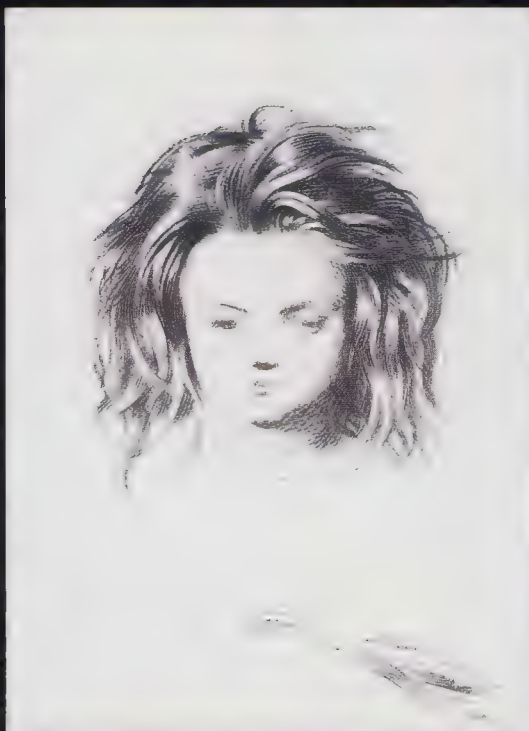


above: ROLAND WAKELIN, BOAT ON THE LAKE (1954)
above left: GEORGE LAWRENCE, CIRCULAR QUAY (1955)
(the building of the Cahill Expressway)
above right: JACK KILGOUR, LUNCHTIME LETTER (c. 1940)
right: ADRIAN FEINT, FLOWERPIECE (1941)

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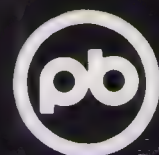


above left:
LOUDON SAINTHILL,
THE MUSICIAN (1953)

above right:
BRETT WHITELEY,
(OIL 1980)

left:
SAM FULLBROOK,
GIRL WITH GALAH
exhibited, Art Museum of
Phoenix, Arizona, 1960

right:
WILLIAM STRUTT,
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YOUNG GIRL (c. 1885)



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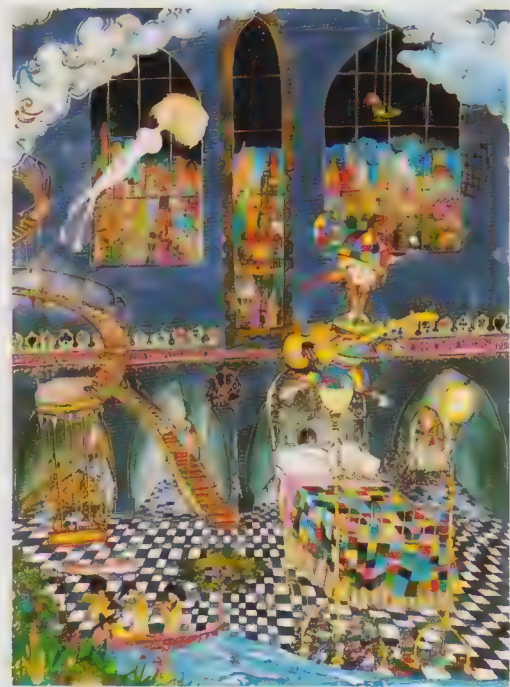
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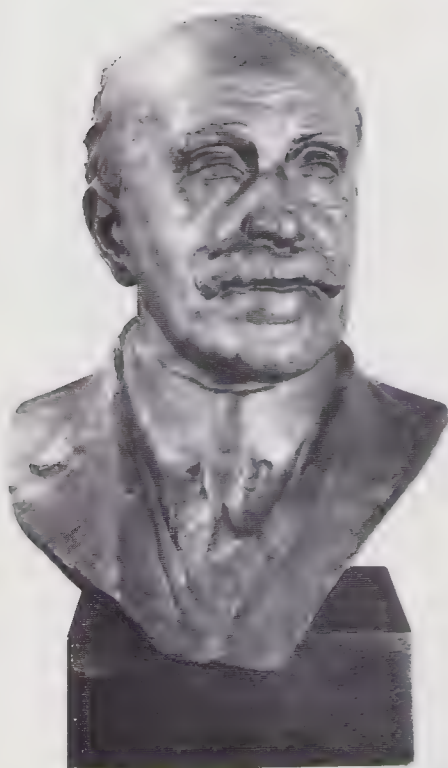
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Queensland Art Gallery: An historical perspective

by Janet Hogan



DAPHNE MAYO PORTRAIT OF R. GODFREY RIVERS
c 1925-27
Bronze 39 x 30 x 25 cm
Gift of Mrs Selina Rivers, 1929

This bust of the man who was instrumental in the initial opening of the Gallery in 1895, 'rightly occupied a place of honour near the entrance' when the Gallery reopened in 1931 in its third premises

Janet Hogan is Research and Publications Officer at the Queensland Art Gallery. She is an experienced writer and lecturer on the arts in Australia.

Photographs of works in the Queensland Art Gallery Collection are by Richard Stringer and Ray Fulton.

When the new Queensland Art Gallery opened on the South Bank of the Brisbane River in June 1982, it seemed that the hopes expressed at the Gallery's initial opening in 1895 were at last being realized — that the beginning of the Gallery, though 'small and humble . . . would be the beginning of a very fine one'.

The Queensland Government acquired several art works by gift in the 1880s and early 1890s, conditional upon their forming part of a national gallery when established. Such acquisitions included a group of seventeenth-century Dutch paintings 'of considerable value', bequeathed by Queensland pastoralist and politician, Thomas Lodge Murray-Prior, in 1892.

Concurrently, public interest in art was increasing in Brisbane and various proposals for an art gallery were presented to the Government. In 1887, the Queensland Art Society was formed through the activities of the artists Isaac Walter Jenner, Oscar Fristrom and L.W.K. Wirth, and in 1895 a Gallery ultimately opened through the efforts of artist Godfrey Rivers, who arrived from England in 1889 and subsequently became Art Master at the Technical College and President of the Art Society.

A supplement to the *Queensland Government Gazette* on Monday, 25 March 1895 announced that 'His Excellency the Governor, with the advice of the Executive Council, has been pleased to establish a Public Art

Gallery in Brisbane, to be called 'The Queensland National Art Gallery' . . . ' On the following Friday the Gallery was opened to the public by the Governor, Sir Henry Norman, 'in presence of a large gathering of ladies and gentlemen'. The opening exhibition was hung by Godfrey Rivers and included his *Woolshed, New South Wales*, a gift to the Gallery, and many works lent for the occasion.

The first premises of the Gallery comprised a large upper room of Brisbane's then Town Hall, 'placed at the disposal of the Trustees by the Municipal Council'. The collection initially under the control of the Trustees consisted of 'thirty-eight pictures (many of which had been lent to the Gallery), one marble bust, and seventy engravings'. The first President of Trustees was the Chief Justice of Queensland, Sir Samuel Walker Griffith, and Godfrey Rivers acted as Secretary to the Trustees from their appointment. Rivers was also the first Curator, from 1898-1914/15.

Early gifts to the new Gallery included Jenner's *Cape Chudleigh, Coast of Labrador* and Fristrom's *Duramboi*, donated by the artists. The Gallery's first purchase was a British work, Blandford Fletcher's *Evided*, in 1896, and its first Australian purchase was Josephine Muntz-Adams's *Care*, in 1898. In 1899 the initial Government grant of £500 had risen to £1,000 and, by 1900, the Trustees had decided to appoint a committee in



On 18 December 1905, the Gallery reopened in the recently completed Executive Building (now Land Administration Building), where it remained until 1930.
Reproduced courtesy the John Oxley Library Brisbane

The Gallery opened in 1895 in the now demolished Town Hall building, in a large underground placed at the disposal of the Trustees of the Municipal Council.
Reproduced courtesy the John Oxley Library Brisbane





London to assist with the selection of works of art in Europe. However, by 1904-05 the annual grant had dropped to £100, which was insufficient to meet expenses, including the rent of £50.

At the same time, more adequate accommodation was being considered. In his speech at the opening of the Gallery in 1895, the Governor said he 'hoped that it would not be long before it would be necessary to provide a more suitable building for the Gallery'. By July 1896, the Trustees reported that 'the present location of the Gallery is . . . inconvenient, and we are strongly of opinion that its interest and usefulness would be much increased if a more easily accessible site were available'. These sentiments were repeated annually until the Gallery was relocated at the newly constructed Executive Building in George Street (present Land Administration Building) and reopened on 18 December 1905.

In 1906, 1907 and 1909 travelling exhibitions were organized by the Gallery to enable the people in remote areas of Queensland to view its Collection; but, subsequently, as artist Vida Lahey said, 'somnolence reigned'

for approximately twenty years.

During 1929-30 the former Exhibition Building Concert Hall, erected in 1891, was remodelled to house the Gallery which moved there in 1930, providing further room for its Collection. The Gallery reopened to the public on 11 February 1931 and was officially opened by the Governor, Sir John Goodwin, on 8 April. A bust of Godfrey Rivers, sculpted by Daphne Mayo, 'rightly occupied a place of honour near the entrance'. Nearby was Rivers's *Woolshed, New South Wales*, and Vida Lahey's *Monday morning*.

Lahey and Mayo were prime movers in the establishment of the Queensland Art Fund, launched in April 1929 'to awaken interest by showing works of art to the people' and 'to purchase overseas art works'. At the Gallery opening in 1931, the Fund presented the first of many acquisitions with which it enriched the Gallery's Collection for several years. The Fund also ensured fulfilment of the financial terms of the John Darnell Bequest in the early 1930s, thereby securing this important bequest for the Gallery.

An endowment from Mrs Selina Rivers in 1932, in memory of her husband, established

G. H. M. ADDISON. UNTITLED (Architect's drawing of the Exhibition Building, Gregory Terrace) c 1890
Ink and gouache on light-brown, heavy, smooth paper
17 x 110 cm

Gift of H. S. McDonald Esq., 1958

The Exhibition Building's Concert Hall provided the Gallery's premises from 1930 to 1974

the Godfrey Rivers Trust for the purchase of works for the Collection, the highlight to date being William Dobell's *The Cypriot*. This was only the beginning of several gifts and bequests made to the Gallery, such as the Rubin Gift in 1959, enabling the purchase of an important group of French works, including the Gallery's most valuable painting, Picasso's *La belle hollandaise*, and, more recently, the many works gifted from the collection of Sir Leon and Lady Trout.

In recognition of the importance of encouraging children in art, the Trustees instituted the Children's Creative Art Classes in 1941. Initially organized by Vida Lahey, they are still held at the Gallery on Saturday mornings.

It was 1949 before the first Director — Robert Campbell — was appointed to the Gallery and, from this time, the Gallery has continued to strengthen. Campbell was succeeded by Robert Haines (1951-60), Laurie Thomas (1961-67), James Wieneke (1967-74), and Raoul Mellish, the present Director, appointed in 1974. Each has made his own particular contribution to the Gallery's development.

In 1951, to celebrate the Commonwealth Jubilee, a specially selected Australian exhibition from the Gallery's Collection toured Queensland in the 'Jubilee Art Train', bringing art to people in country areas. This was followed in 1962 by an 'Aerial Art Exhibition'.

Jubilee Year also witnessed the foundation of the National Gallery Society of Queensland, renamed the Queensland Art Gallery Society in 1960, to stimulate public interest in and raise funds for the Gallery.

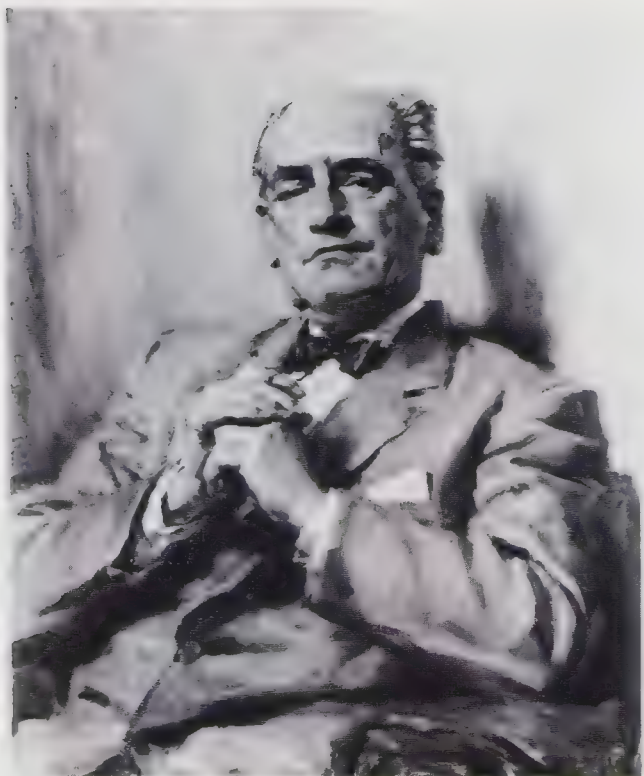
The Half Dozen Group of artists, established in Brisbane in 1941 under the guidance of Mrs Lilian Pedersen, presented £500 to the Gallery in 1951 to provide funds for a biennial drawing prize in memory of prominent local craftsman and teacher, L. J. Harvey. Also in the same year, the Trustees instituted what is now known as the Trustees Purchase Exhibition, one of the richest of its kind in Australia. Subsequently, a generous endowment from Lilian Pedersen in 1975 established the Andrew and Lilian Pedersen Memorial Prizes Fund — for drawing, print-making, and small sculpture competitions.

Agitation continued throughout the

VIDA LAHEY MONDAY MORNING 1912
Oil on canvas 153 x 122 cm
Gift of Mme Emily Coungeau, through the Queensland Art Society, 1912

This painting was located close to Mayo's bust of Rivers at the 1931 opening. Both women were prominent in the formation of the Queensland Art Fund which presented several acquisitions to the Gallery at the 1931 opening and subsequently





VOR HELE ROBERT CAMPBELL ESQ. 1955
Oil on composition board 91 x 76cm
Purchased 1956

Campbell was appointed the first Director of the Gallery in 1949



JOSEPHINE MUNTZ-ADAMS CARE 1897
Oil on composition board 83 x 69cm
Purchased 1898

This was the first Australian work purchased by the Gallery



A view from Queen Street c. 1875, looking across the first Victoria Bridge to the site of the present Queensland Art Gallery. Reproduced courtesy the John Oxley Library Brisbane

opposite
Overlooking the Brisbane River at South Brisbane, the Gallery's first permanent premises were opened on 21 June 1982

Photographs by Richard Stringer

years for fine, adequate, permanent premises befitting the State's Art Gallery and proposals were made for various sites — without success. However, on 23 December 1968 the Trustees presented a submission to the Government on the inadequacies of the Gallery's facilities and on this occasion positive action resulted. The present site overlooking the Brisbane River at South Brisbane was approved for purchase in April 1969 and a Steering Committee was appointed to establish general guidelines for design and planning for the new building. After a limited two-stage competition, architects Robin Gibson and Partners were announced the winners, on 16 April 1973.

Subsequently, the concept was expanded into the Queensland Cultural Centre, with the Art Gallery as Stage 1 of a complex to include a Performing Arts Centre, the Queensland Museum and the State Library. On 26 June 1975, Robin Gibson and Partners were appointed to prepare an integrated design concept for the Centre, which was approved in October 1975. As the completed first stage, the Queensland Art Gallery now contributes significantly to the architectural and cultural heritage of Australia.

Meanwhile, the Gallery had moved yet again to its fourth temporary premises, in the M.I.M. Building in Ann Street, where it reopened on 25 March 1975. Subsequent to the flood rains and gale-force winds of January 1974, the Gallery had been forced to close to the public from 5 April and move from the former Exhibition Building. It was whilst the Gallery was in the M.I.M. Building that the Queensland Art Gallery Foundation was established in 1979 'in recognition of the need for community support in the Government's efforts in advancing our State's cultural development'.

The Gallery remained in the M.I.M. Building until 1982. At the historic official opening of the new premises on 21 June 1982 the Minister for Tourism, National Parks, Sport and the Arts, the Honourable J. A. Elliott, said that he hoped the new Gallery would be 'a dynamic, ever-changing place that Queenslanders in the next century will come to for stimulation, spiritual replenishment and intellectual reward'. That evening, an estimated 8,000 visitors paid overwhelming tribute to the Gallery when it opened to the public in its first permanent home — after eighty-seven years.



Interior architecture of the Queensland Art Gallery *by Peter Prystupa*

The great isolated lonely man may be a great painter or great composer but only the great man who loves people can be a great architect.

Mario G. Salvadori

The primary and most important element in the hands of a creative architect is space.

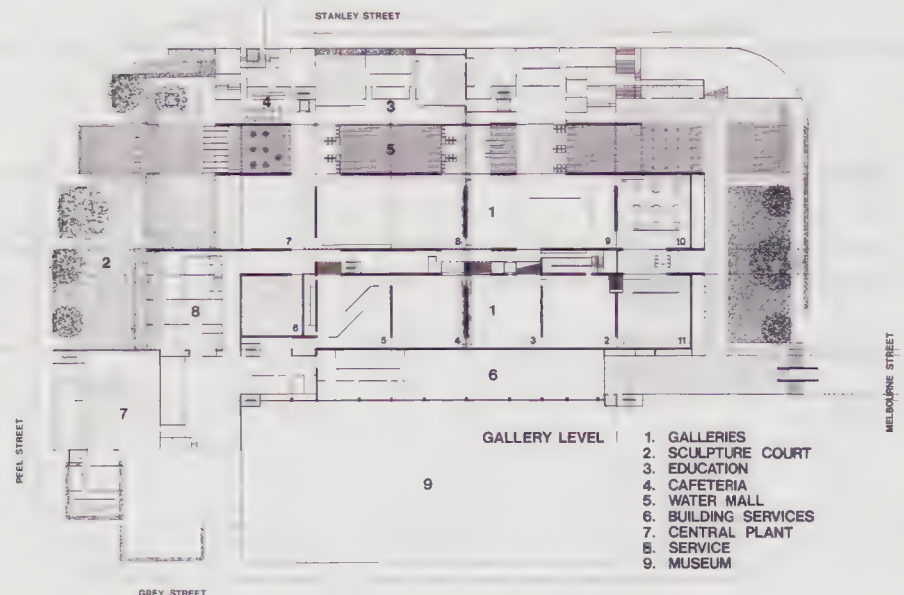
The quality of space depends on the skilful use of various secondary elements, such as proportions, texture of building materials, light and shade, colour and above all, imagination. We are constantly exposed to spaces created by man and we can be influenced by them in many various ways.

Art gallery experts and visitors to art galleries alike expect the art gallery building — housing and displaying great works of art — to be, in itself, a work of art. Nevertheless, the fact that many important galleries throughout the world are works of art in their own right does not guarantee that they are good art galleries. Gallery buildings are too often monumental concrete sculptures externally, with cathedral-like spaces inside, where space and acrobatics of structural elements dominate and confuse the unfortunate visitor, who stands there in silent trepidation — cut to size.

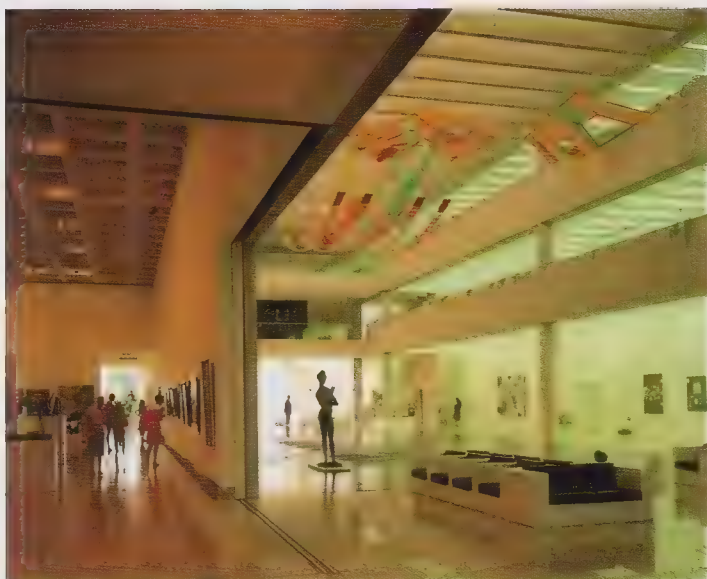
The potential of the art gallery building for displaying works of art within, and con-

sideration for works of art and visitors generally, are basic and most important qualities. They have been realized in a perfect and harmonious balance in Robin Gibson's new art gallery building in Brisbane. Gibson's long association with visual arts, his love for people, his capacity for work, always seeking perfection, his enthusiasm for architecture, combined with an informed and understanding client, produced outstanding results.

Gibson loves Brisbane, its people, and the river which played such an important part in the growth of the city. Until now the potentials of the Brisbane River have not been fully recognized; in fact, the river was mistreated and abused by industry, traffic engineers and planning authorities. The sensitive siting of the Queensland Cultural Centre, including the art gallery building, on its banks makes use of the river's enhancing and complementary quality. As the first major building on the south side of the Brisbane River, the Gallery established a standard of scale and quality for future architectural development.



Peter Prystupa, Dip. Ing. (Vienna), L.F.R.A.I.A., is Honorary Curator of Architecture and Design at the Queensland Art Gallery. He has been involved in the design of major Government buildings in Queensland.



top
Gallery 4, temporary exhibitions, adjoining Water Mall area.

Photograph by Richard Stringer

above
INTERNATIONAL DIRECTIONS IN GLASS ART
Exhibition in Gallery 9.

Photograph by Ray Fulton

right
View towards Sculpture Gallery, centre, and walkways above.

Photograph by Richard Stringer





above
View from walkway, towards Foyer and Gallery 5

Photograph by Ray Fulton

opposite top
View towards the Brisbane River from the curatorial work area

Photograph by Richard Stringer

opposite below
Display in Gallery 6

Photograph by Richard Stringer

The outline of the complex complements the magnificent silhouettes of the distant mountain ranges. Its effect of light and shade underlines the Mediterranean-like quality of Brisbane's climate.

Covered walkways to three external sides of the Gallery, open to people at all times, offer to passers-by an opportunity for looking inside. They also provide a physical link with other buildings of the Cultural Centre. Architecturally, they are unmistakably Queensland in character, echoing the familiar verandahs of Queensland houses.

Entering the spacious and flexible entrance foyer, the visitor is introduced to the building. The foyer is the point of arrival and departure and is centrally located in relation to the Information Centre, Book Shop, Audio-Visual Theatre, Library, Education Section with its Studio and Lecture Theatre and the Art Gallery Society area. It extends into Gallery 2. From here one overlooks the central element of the building, the impressive and unique Water Mall space.

Water has been used for thousands of years as an architectural design element. Such use

was often based on need, religious ritual or simply on providing pleasure. In China and Japan, water is treasured for the delight it offers to the senses and to the experience it provides, relating man to nature.

Water as a major design element is a new concept in the design of an art gallery anywhere and some technical problems had to be overcome in the Queensland Art Gallery to ensure its correct integration with a desirable environment for works of art.

The Water Mall space extends through three floors, flanked by the horizontality of work floors on one side and a concrete wall on the other. Above, an elegant system of shaped concrete beams diffuses natural light from the skylight.

The mall of water, with its internal and external pools, fountain systems and submerged jets runs parallel to the Brisbane River, along the full extent of the Gallery. It forms a spine to various public and Gallery spaces along and above, and is an excellent orientation element for visitors.

In addition to being a fundamental, functional design concept, the Water Mall both breaks the boundaries between various displays and is an independent work of art in itself. *Bather*, the 218-centimetre high bronze by Emilio Greco, stands in one of the internal water pools and feels absolutely right with the water at its feet. This gives one a foretaste for the exciting possibilities of relating sculpture and water in future displays.

From the entrance foyer, the escalator brings the visitor down to the Water Mall level, where he has a choice of various displays. He may then proceed to Gallery 3, the Sculpture Gallery, visually connected with the external Sculpture Courtyard by a glass wall; a walkway, floating above, invites visitors to view sculptures from a higher vantage point.

Anywhere within the Gallery one is constantly aware of a strong design — discipline and superb detailing. The glazed balustrading to walkways is an example of the elegant simplicity. With the exception of Galleries 4, 7, 9 and 14, which have Tasmanian oak flooring, all galleries are carpeted. Along the walls of all galleries, regardless of flooring, a narrow travertine border strip has been provided, similar to the flooring of all public spaces. The change from wood or carpet to stone is a

gentle psychological barrier between viewer and displayed object, providing a clear joint between walls and floors and has a unifying influence on all floors of the Gallery building.

Flexibility of the Temporary Gallery, Gallery 4, with enormous sliding doors at each of the four corners, has been already successfully demonstrated. Despite its huge volume, it provided a superb venue for the intimate masterpieces from the Idemitsu Collection of Japanese art. The almost domestic scale required for the display was achieved by providing an appropriate system of temporary screens and ceiling members and by special lighting.

The voluminous space of Gallery 5, at present displaying large tapestries by Jean Lurçat, which can be overlooked from Gallery 2 above, flows into Gallery 6. Through Gallery 6, the Watercolour Gallery, one reaches Galleries 7, 8 and 9 equipped with display cases for small art objects.

The flexibility of Galleries 10 to 13 is enhanced by suspended movable display screens. An experimental Gallery, Gallery 14, can be closed off from the other display areas if required for visual, sound and other required effects.

Gallery 15, the Corridor Gallery, with its sand-blasted white concrete walls, is ideally suited for display of Graphic Arts and Architecture. It is a continuation of the walkway, which commences at the entrance foyer, leads along the glass wall of the Library, through the upper space of the Water Mall area and the Sculpture Gallery, back to the foyer, linking visually with various other galleries on the way. All public spaces and all work areas have natural light and are visually related to the landscaped outdoors. Of all fifteen gallery spaces, only the Sculpture Gallery has natural light.

The imaginatively placed interlocking public spaces, between groups of galleries, take full advantage of external landscaped areas. One has the feeling that the entire Gallery with its pulsating Water Mall and its plants, is alive. That is, indeed, a rare phenomenon in an art gallery anywhere.

The new Queensland Art Gallery combines the simplicity of whitewashed walls with the sophistication of the contemporary philosophy of architecture and present-day technology.



Queensland's National Gallery: The opening collection, 1895

by Margaret Maynard



THE ODDS AGAINST HER Gasking cartoon in the
Queenslander, 13 April 1895

Margaret Maynard, M.A., completed her studies at the Courtauld Institute, London, and is a lecturer in Fine Arts at the University of Queensland. She has a particular interest in Australian social imagery.

Lagging well behind Victoria, South Australia and New South Wales, Queensland's National Gallery opened more or less permanently to the public for the first time on Friday afternoon, 29 March, 1895.¹ The modesty of this exhibition makes an interesting comparison to the opening of Brisbane's lavish new Cultural Centre on the city's South Bank. Hung not in a costly new building complex but given temporary quarters in the upstairs room of the Town Hall, the Collection consisted of a curious mixture of second-rate Old Masters and contemporary works and included both copies and originals. Culled from the town's meagre artistic resources the incohesive display was largely a reflection of the disparate taste of local art collectors. It was a struggling attempt to place Brisbane a step away from provincialism (an attempt perhaps unrealized even today) and a visible token of her supposed progress toward the cultural refinement already demonstrated by Sydney and Melbourne.

Out of a total of twenty-five oils, thirteen, originally owned by the Colony, formed the core of the Collection. Eleven of these came from a Bequest, finalized in 1894, on behalf of the well-known and status-conscious pastoralist and politician, the Honourable Thomas Lodge Murray-Prior who had died two years before. These were minor sixteenth- and seventeenth-century Italian and Netherlandish works, some without attribution. They included a *Madonna and child encircled by a garland of flowers* purported to be by Daniel Seghers, *An archery match* said to be by David Teniers the younger and a Flemish *Fruit piece*. These three were shown again at the recent Gallery opening.² The contribution of the Colonial Government was made up with two other oils, *The Guards leaving Gravesend, Feb. 19, 1885*, by the contemporary British marine painter, Charles Wyllie (1853-1923) and an Australian subject

piece *Woolshed, New South Wales*, by Godfrey Rivers. There were, in addition, seventy engravings, many 'after the antique', a number of loan watercolours and a single item of portrait sculpture.³ A portrait (copy) of the Queen, also belonging to the Government, was included at the last moment.

The fact that practically all the major works shown had already been seen at earlier Brisbane exhibitions must have given the occasion a quality of extreme *déjà vu*. Yet the public of the 1890s were now able to boast of that indispensable ornament, an art collection on permanent display.

Contemporary opinion about the opening day was far from enthusiastic. Gasking, the *Queenslander's* illustrator, felt that the odds were against the whole thing. His cartoon shows Art as an 'aesthetic' Greek lady standing stalwart at the empty portal of some imagined gallery. Her proud gaze is concentrated well above the Philistine masses rushing to buy lottery tickets. The *Telegraph* editorial of the day following the opening sounded a similar pessimistic note.⁴ Instead of praise for what was really the culmination of a decade of Brisbane's artistic hopes, the author dwells gloomily on what he felt was the 'low realism' of Australian art in general. In his opinion this was due largely to the monotonous colour of the landscape and the permanently warm weather. His sympathy lay instead with the European tradition and more lofty and idealized forms of artistic endeavour.

Despite this view, if we look at the actual works on display, we see that some attempt was made to cater to the requirement for idealized and uplifting works of art. The notion of the National Gallery as an establishment for the education and improvement of public taste had been, as was the case with so many nineteenth-century galleries, central to its development. Godfrey Rivers, a prominent English-trained artist and prime mover for the



formation of the Gallery, held firm views in this respect.⁵ The fact that many of the idealized works on view were not originals but copies after Raphael and Botticelli, or engravings after Rubens and Poussin, was in no sense regarded as disadvantageous. It was simply an economic factor that had to be faced in the impoverished cultural life of the Colony. Indeed, contemporary photographs of the crowded display show that copies of works such as Raphael's *Madonna della Sedia*, loaned by the Honourable James Dickson, M.L.A., were prominently displayed by Rivers, who had organized the arrangements.

The nineteenth-century commonplace idea that public taste could be refined by contact with something generally accepted to be better had been the view of the former Colonial Governor, Sir Anthony Musgrave, a firm patron of the arts. Some eleven years before the National Gallery opened he was pressing for the establishment of a permanent gallery for Brisbane. Aware that the Colony was hardly likely to be able to afford many original works of art for such a gallery, he suggested that contributions by local collectors be augmented with copies and casts of well-known works of art.⁶ To some degree, Musgrave's hopes were to be fulfilled.

Many of the oils on display in 1895 had been seen before at exhibitions of the Queensland Art Society or the National Association. The Association's Jubilee Exhibition of 1887 was of particular significance in this regard. Here an important work shown was Wyllie's *The Guards leaving Gravesend, Feb. 19, 1885*, a painting of the vessel S.S. *Manora*.⁷ This painting was presented to the Colonial Government by the commercial firm, Gray Dawes and Co., probably in 1886.

In this year the managing agents of the Australian United Steam Navigation Co. Ltd, that included Gray Dawes & Co., had opened their Head Office in Brisbane and the gift was made on condition that it be part of the National Gallery when formed.⁸ The painting had some topical interest as it is likely that the *Manora* was used by the British India Steam Navigation Company in the regular Queensland-Suez run.⁹ The painting was exhibited again in 1892 before it found a temporary home in the National Gallery.

Godfrey Rivers's Riverina subject, *Woolshed, New South Wales*, 1890, the only Australian subject painting at the opening in 1895, had been also previously exhibited in Brisbane. It had been up for sale at the 1891 National Association display for £84.0.0 and, not finding a buyer, was later donated to the Gallery by the artist. It had been shown initially in 1890 at the Deanery in Sydney and

top and below
Photographs of the opening display in the Queenslander
13 April 1895





CHARLES WYLLIE THE GUARDS LEAVING GRAVESEND
FEB. 19, 1885
Oil 91 x 51 cm
Presented by British India Steam Navigation Co. Ltd, 1895

has most unusual thematic similarities with Tom Roberts's *Shearing the rams* of the same year.

Several oils by Heinrich Gogarten were loaned to the 1887 Jubilee Exhibition by the Chief Justice Sir Samuel Griffith.¹⁰ One of these, *Icebound on the Elbe*, the present whereabouts of which is unknown, was loaned again for the opening day of the National Gallery. Sir Samuel had a substantial interest in the idea of the Gallery and he was President of its first Board of Trustees. He appears to have bought, on behalf of the Colony, about two hundred engravings after the Old Masters with the idea of placing them on some sort of permanent display.¹¹ Little practical was done to make this possible until Godfrey Rivers made a definite proposal in 1894. The seventy engravings that were finally shown at the opening exhibition drew a mixed response but as a 'tolerably complete history of the art of engraving in Europe from the earliest time to the present day' they clearly had sound educational value.¹² At the time of the Jubilee Exhibition, too, a local photographer and entrepreneur, E.T.B. Hutchison, knowing of Griffith's interest in engravings, tried to sell him a number of steel engravings after biblical paintings by Gustave Doré. The sale did not go through but Hutchison presented seven to the Gallery for its opening display.¹³

From its first exhibition in 1888, the Queensland Art Society had seen itself in every way as a vital step in the progress toward the eventual formation of a national gallery. By the August exhibition of 1893, Rivers, as President, noted in his opening speech that significant steps had been taken to form the National Gallery.¹⁴ The move was made despite a refusal in 1892 by the Art Gallery of New South Wales to loan pictures. Yet Brisbane was in the throes of a financial depression that made any definite proposal unacceptable. Nevertheless, the economic situation did little to spoil the Society's 1893 exhibition. The works were wide in range and included items by Tom Roberts, John Mather and Arthur Streeton. Oscar Friström also showed his curiously detailed, posthumous portrait of the aged 'identity' James Davies, *Durramboi*. Isaac Jenner who, despite claims to the contrary, seems to have had little concrete to do with the Gallery, exhibited his strikingly romantic seascape *Cape Chudleigh, Labrador*, 1890, with its gigantic icy floes and minute penguins. These two works were presented to the National Gallery, not for the opening day, but with several others immediately afterward.¹⁵ It is possible that the gifts were made to counter that of Godfrey Rivers whose dominating personality in Brisbane's art world was certainly an irritation to Friström at this time. Jenner's painting was offered to the people of Queensland as the nearest thing to an appropriate history

painting, for the subject was connected with the life of the Arctic explorer Sir John Franklin, who had had some slight association with Australia.¹⁶

Perhaps the most noteworthy aspect of the 1893 Society exhibition was the presence of the Murray-Prior loan collection. This was offered to the Government four months later for the express purpose of forming the nucleus of the Gallery.¹⁷ The offer was not immediately taken up yet the value of these works was shrewdly assessed by one exhibition critic. He felt that they were in some respects something that Queensland artists could aspire to but, more importantly, 'they should serve to rid us of the European legend and make us aware that the nineteenth century and this colony of Queensland have after all something to say for themselves'.¹⁸ For some, at least, the Old Masters had, by default, a role to play in Australian art.

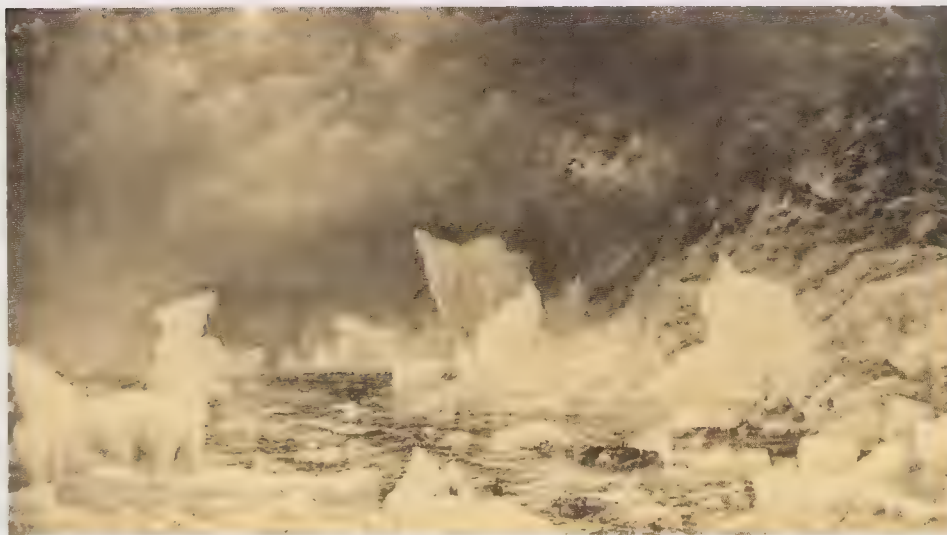
On 18 September, 1894, Godfrey Rivers sent to the Government a full proposal for an art gallery.¹⁹ In brief, Rivers noted that the Government was already in possession of a number of fine engravings, which, he claimed, were lying in the cellars of the Treasury Building and gradually deteriorating. He suggested in his proposal that about fifty be mounted and framed and together with Wyllie's painting, a so-called Titian owned by the Government and a loan collection, the gallery could be started. He suggested, too, the appointment of three to four trustees and the necessity of a well-lit central room, offering his services to collect money, to select loans and to superintend the gallery.²⁰ Rivers, who had close contacts in Sydney, may well have seen himself in an artistic role similar to Julian Ashton, who was both a teacher and closely involved with the workings of the New South Wales Art Gallery.

No doubt as a result of Rivers's scheme, the renewed offer of her husband's paintings by Mrs Prior was accepted by the Government shortly afterward, and money was put aside to frame the engravings. The Government also informed Rivers that a room would be set apart as a temporary art gallery, the public to be admitted on the order of the Speaker.²¹ Brisbane's first official art gallery was, in fact, not the Town Hall, but a committee room in the new wing of the Parliament House. By November 1894 all one needed to see the

displayed works was a pass from the Speaker.²²

Transferred to the Town Hall, the collection of the National Gallery was ready for permanent display. For the opening day the walls were especially repainted in neutral tints and movable screens were supplied to minimize the size of the room. In a lengthy article in the *Queenslander*, the full extent of the collection and the loan items is described.²³ It is perhaps to the journalist's credit that although he discusses the copies of Old Masters and the engravings after Poussin, Rembrandt and Rubens, he gives priority of his copy to Charles Wyllie's contemporary sea piece, *The Guards leaving Gravesend, Feb. 19, 1885*. Here, he claimed, was the shining example of the power of art over unpromising material. The perspective was cleverly managed and a delight, and the skilful grouping and harmonious atmosphere of the whole made an abiding pleasure. One could scarcely ever weary of such a picture.

Unfortunately, today's visitors do not have the opportunity of evaluating this work, which was central to the National Gallery's first display in 1895, for it no longer forms part of the Queensland Art Gallery's Collection.²⁴ Sadly, too, no attempt was made to present even a small tribute to the Gallery's first collection at the 1982 July opening extravaganza.



²² *Brisbane Courier*, 30 March 1895.

²³ G. Blake, *B.I. Centenary: The Story of the British India Steam Navigation Co. Ltd.*, 1956. See also N. Pixley 'History of the A.U.S.N. Co. Ltd., and its Predecessors', *Journal of the Historical Society of Queensland*, Vol. 5, No. 2, 1954.

²⁴ Heinrich Gogarten (1850-1911), German-trained at Dusseldorf, mainly a painter of winter landscapes.

²⁵ *Queenslander*, 6 April 1895.

²⁶ *Brisbane Courier*, 30 March 1895.

²⁷ Hutchison exhibited six of the engravings including a *Massacre of the innocents*, *Christ's entry into Jerusalem*, and *Pilate's wife's dream* at the Jubilee Exhibition.

The following year Hutchison tried to sell a further number of these engravings at a Grand Art union. See the full discussion in J. Brown and M. Maynard 'Painter and Photographer: Brisbane in the 1880's and 1890's', *History of Photography*, October 1978.

²⁸ *Queenslander*, 19 August 1893.

²⁹ *Queenslander*, 13 April 1895.

³⁰ Letter of donation written by Jenner. Queensland Art Gallery archives.

³¹ Letter to Mrs Murray-Prior from the Assistant Under-Secretary dated 2 November 1894, *Queensland State Archives*.

³² *Queenslander*, 19 August 1893.

³³ The entire proposal scheme from Rivers is held by the *Queensland State Archives*. This information was made available to the Trustees of the Art Gallery of New South Wales almost immediately afterward.

³⁴ Rivers discharged the duties of a Curator and acted as Honorary Secretary to the Trustees of the Gallery from the time of its establishment. He was officially appointed Curator without salary only in October 1898. Letter from the Colonial Under-Secretary to Rivers, 17 October 1898, *Queensland State Archives*.

³⁵ Verbal message from Mr Nelson to Rivers on 15 November 1894, recorded in correspondence, *Queensland State Archives*.

³⁶ *Brisbane Courier*, 16 November 1894.

³⁷ *Queenslander*, 6 April 1895.

³⁸ This painting is now in the collection of P & O Australia Ltd, Sydney.

¹ *Queenslander*, 6 April 1895. The Western Australian Art Gallery, however, opened on 31 July, 1895.

² The *Illustrated Catalogue of the Queensland National Art Gallery*, Brisbane, 1908, lists only seven paintings in the Murray-Prior Bequest. The three paintings shown in 1982 have as yet not been fully authenticated.

³ Some of the most interesting watercolours were *Sandgate Pier* by Robert Rayment, a local artist, three David Cox landscapes, and three small scenery studies by the New Zealand painter, Peerless. The landscapes purporting to be by the English painter, David Cox (father or son) were entitled *An avenue*, *Showery weather*, and *A homestead*, and were loaned by Henry Oxley, an important local art patron.

⁴ *Telegraph*, 30 March 1895.

⁵ These views were put forward in his Presidential speech marking the opening of the 1892 Art Society exhibition. Rivers (1859-1925), who had trained at the Slade under Legros, was Art Master at the Brisbane Technical College.

⁶ *Brisbane Courier*, 19 July 1884.

⁷ The title in the catalogue reads rather differently but other evidence confirms it to be Wyllie's painting of the *S.S. Manora*. The *S.S. Manora* departed with troops from Gravesend on 19 February, 1885, bound for Suakin in the Sudan. An Australian battalion and battery took part in the fighting at Suakin.

Artist's choice no. 14

Russell Drysdale: *Man feeding his dogs* by Davida Allen

Looking at pictures — maybe it's got a lot to do with seeing images that trigger off something in the viewer. *The bathers* are at my creek! It's the same creek that we have on our land. It is the same when you meet someone — you have to feel there is a cord of similarity somewhere. Maybe the string gets pulled when the stranger relates an experience that you, too, have undergone — interest is triggered off; so, when I saw Arthur Streeton's *The bathers*, there was my creek; there were my gum-trees. Funnily enough, for probably the same reason, Russell Drysdale's *Man feeding his dogs*, 1941, 'got to me'!

My husband had two bull-terriers. The mad, loyalty-bond I watched him develop with those stupid, non-human animals surged up in me strangely and strongly. The lean man, the lean dogs — a physical bond visually. (If I had been Russell Drysdale I'd have used exactly the same technique of bonding man and dog!)

As I was captured by *Man feeding his dogs*, there suddenly appeared the most extraordinary, peculiar chair, drawn hanging on one of the dead tree's dead stub branches. My first thoughts were 'oh, how delightful but what the hell . . .' then the scale phenomenon hit me worryingly. It is a chair out of place. The man could not possibly sit on it but the other figure, leaning against a tree in the background, might have a better chance at sitting on it — and yet, visually, it's not meant for him either. If that chair were not there, this lovely little painting (51.2 × 61.4 cm) could settle in one of my neat mental drawers and collect time's cobwebs; but Drysdale, the artist, has vehicled a disturbing reality in this space which I cannot closet!

The dogs are hungry. One of them is rearing

up for his meat in the bag. The right-hand, sitting-down dog could nip or maim. The man leaning against the tree in the background has an Australian, lazy, 'get a bloody move on' look and he reinforces the Surrealism of the chair's presence — why is he there, looking at the man feeding his dogs? He can see the chair in front of him and yet he doesn't seem to give a damn! His acceptance of it, stuck up on that stub of a branch, demands that I, as casually, accept it too — but I cannot!! My life had been moved, redirected by a stick-drawn, bentwood chair stuck in a tree. I wallowed in the absurdity of it all.

Two hours later, I found myself spilling over with my enthusiasm for my find at a table of several people. One man listened attentively but spoke destructively, with reason.

'It's a flooded landscape' — he had pronounced the sentence of death to all my dreams.

'Yes, the chair is there because of previous devastation — the clue to a flooded landscape.'

I struggled with the starkness of reason. I did not want to know any reason for its existence. The dog rearing to maim — the tenseness of his front feet, looking flat on the ground but energy there, ready to rear up with an electric pounce at the bag of meat . . . one dog already in the electric leap . . . the man's wiry body containing the same pulse . . . trees not echoing but screeching out horribly with empathy.

'No, Hamish!!' I yelled at my executioner.

'A chair in a tree — an obvious natural consequence.'

'But I have *seen* the painting! No; I will not accept the flood. There is too much at stake.'



RUSSELL DRYSDALE MAN FEEDING HIS DOGS 1941
oil on canvas 51 x 61 cm
acquired by C. F. Viner-Hall 1961

European art

by Gertrude Langer



HENRI DE TOULOUSE-LAUTREC TETE DE FILLE 1892
Oil on wood 28 x 24 cm
Purchased 1959 Major Harold de Vahl Rubin Gift

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The collection of European art in the Queensland Art Gallery is not large but includes paintings, sculptures and graphic works of importance.

Lack of funds and, until very recently, even of a proper home to house valuable works, have been major problems.

Prior to the establishment of the Queensland Art Gallery Foundation in 1980, the Gallery owned only a few pre-nineteenth-century paintings, mainly of Netherlandish origin, none of them of major importance. One may mention a seventeenth-century Flemish *Madonna with child encircled by a garland of flowers* and a genre scene depicting *An archery match*, attributed to David Teniers, the younger. Some more important works other than paintings will be mentioned later.

The first work purchased through the Queensland Art Gallery Foundation was a late Gothic panel painting by the Netherlandish Master of Frankfurt, 1460-1520/30, so-called because he executed altarpieces for that German city. The picture, c. 1496, shows *Virgin and Child with Saint James the Pilgrim, Saint Catherine and the Donor with Saint Peter*.

Max Friedländer, well-known expert in early Netherlandish art, I understand made the attribution. In his estimation (see his book *Von Eyck bis Bruegel*, Verlag Julius Bard Berlin, 1921), the Master of Frankfurt borrowed much from other Netherlandish painters. The painting in the Gallery shows a typical subject in a manner typical of the late Gothic period. However, there are disturbing elements:

there is a lot of finely executed detail, some symbolic, some homely, but the composition lacks formal cohesion; there are gaucheries in the handling of the figures not found in good Netherlandish paintings of that century, and there are great discrepancies in the relative head-sizes of the figures. X-ray exam-

ination carried out in Brisbane revealed that alterations had been made — presumably during the lifetime of the artist — in the final version, the most interesting being the change of the original donatrix into a male donor. As is, the donor has a strikingly individual face with an intense expression.

Before the opening of the new Gallery great efforts were made to acquire major works of art. Peter Paul Rubens's copy of Titian's *Girl in a fur* in the Vienna Kunsthistorisches Museum is such a work. (Prior to its acquisition by the Gallery, the painting suffered damage in a car accident and had to undergo restoration before arriving at its Queensland resting place.) One of many copies Rubens made after the revered master, it is believed by some that Rubens first saw Titian's *Girl in a fur* when he was in London on a diplomatic mission; the painting then was in the collection of King Charles I. Comparison of the Rubens copy with the original clearly shows how subtle changes in the nuances of features and expression transformed the Italian beauty into an approximation of Rubens's own ideal woman.

It has been pointed out that the Titian portrait probably also inspired Rubens's famous portrait of *Hélène Fourment with fur*, also in the Vienna Kunsthistorisches.

Rubens's greatest pupil, Anthony van Dyck, is now also represented in the Queensland Gallery. His full-length *Portrait of the Marchese Filippo Spinola* (he was the son of the Commander at the surrender of Breda, an event immortalized in Velasquez's magnificent painting) belongs to van Dyck's Genoese period, when the brilliant young master had many portrait commissions from Italian nobles.

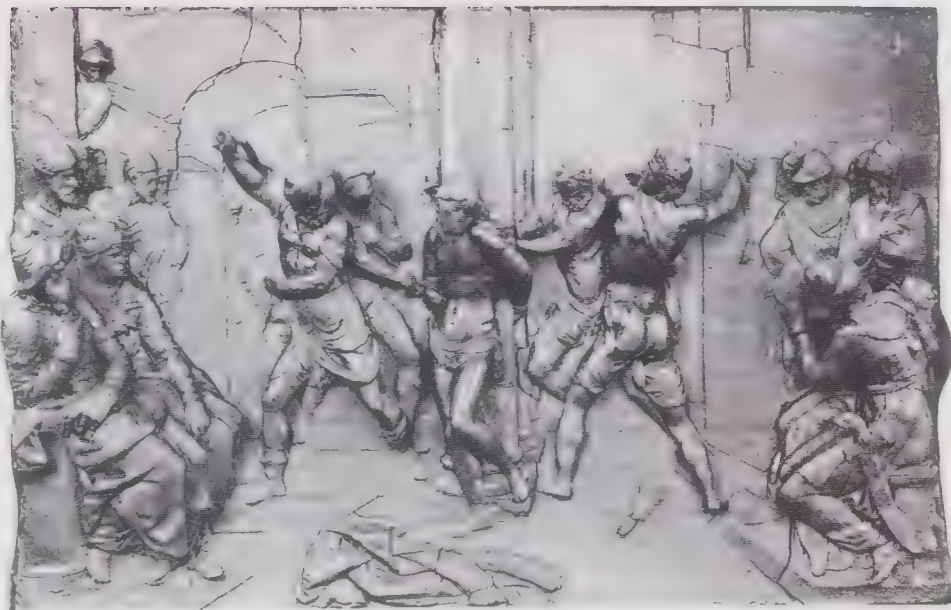
Executed c. 1622-27, the portrait of the Marchese lacks the expression of neuras-

thenic languor, sometimes bordering on affectation, characteristic of later van Dycks. The unassuming noblesse of bearing of the youngish man in armour reminds one of Titian's portraits, and it is known that while in Italy, van Dyck adapted to Italian taste, as his master, Rubens, had done two decades before. The Titian-Rubens trappings (columns and rich, crimson curtain) create an impression of grandeur; the agitation of the curtain introduces an element of drama into the otherwise calm structure of the painting. The painting technique is of great finesse.

The Resurrection by Tintoretto, c. 1550, is a newly discovered early work by the great Venetian. Tintoretto scholar, Paola Rossi, supported her attribution by pointing out the similarity of the Christ figure in this painting to the one in a much later Tintoretto, the *Descent into limbo*, for San Cassiano, and also to a Tintoretto drawing. I can only rely on material on *The Resurrection* made available to me by the Gallery staff, more thorough research being beyond the scope and time allowed for this article. However, I venture to remark that *The Resurrection*, which does not yet show the 'eccentricities' of Tintoretto's developed style, might be typical of the young artist's initial ambition to combine Michelangelo's plastic values with Titian's colour. It seems that Tintoretto was eager to show off, in the figure of Christ, his fluent handling of the difficult contrapposto. He brought off also an effective synthesis of drama and calm, as seen in the axial structure of the painting — the contrasts of light and dark, and warm and cool colours — and, while giving the body of Christ a rather pagan-sensual treatment, did not lose altogether the spirituality of the event. (When it comes to the victory of spirituality over the flesh, we have to think of El Greco, who learned from Tintoretto.)

To the same period belongs one of the Gallery's most prized possessions, the red wax relief depicting *The flagellation of Christ* by Giovanni Bologna (or Giambologna or Jean de Boulogne), who lived from 1525 to 1608. Born in Douai and trained in Flanders, he became, after the death of Michelangelo, the most famed sculptor in Italy. (Giambologna's *Mercury*, poised on one toe in a movement of flight, is probably his most reproduced work.)

The relief of *The flagellation of Christ* is one



MASTER OF FRANKFURT. VIRGIN AND CHILD WITH SAINT JAMES THE PILGRIM, SAINT CATHERINE AND THE DONOR WITH SAINT PETER. 1496
Egg-tempera on a tempera emulsion on a gesso-ground wooden panel. 69 x 50 cm
Purchased in 1960, Queens and Art Gallery, Foundation with funds from the Jean Foundation

GIAMBOLOGNA. THE FLAGELLATION OF CHRIST. 1579

(Study for a bronze pane)
Red wax relief on a wooden ground
48 x 74 x 10 cm
Gift of the Queens and Museum, 1965





above
EDOUARD VUILLARD LE SALON DES
HESSEL c 1906
Oil on canvas 180 x 382 cm
Purchased 1981 Queensland Art Gallery,
Foundation © S.P.A.D.E.M. Paris, 1983



left
MAURICE DE VLAMINCK NATURE MORTE
Oil on canvas 33 x 41 cm
Purchased 1959 Major Harold de Vahl Rubin
Gift © S.P.A.D.E.M. Paris, 1983



PABLO PICASSO FEMME AU PARASOL COUCHEE
SUR LA PLAGE 1933
Gouache, wash, pen and Indian ink on wove paper
40 x 51 cm
Purchased 1959 Major Harold de Vahl Rubin Gift
© SPADEM Paris, 1983

of six wax reliefs for casting in bronze for the Grimaldi Chapel in Genoa. It was handed over to the Queensland Art Gallery in 1965 after it had been accidentally discovered in the basement of the Queensland Museum. Three of the other wax reliefs are in the Victoria and Albert Museum, London.

Fitting in with this group of works is the bronze, *Hercules and Omphale*, c. 1700, by Giovanni Battista Foggini, acquired in 1980. The finely detailed work, with its complex rhythms, is designed to offer a variety of satisfying silhouettes. Foggini was the outstanding sculptor and decorator in the 'twilight-period' of the Florence of the Medici.

In 1959, during the directorship of Robert Haines, the Queensland Art Gallery received a most exciting gift from Major Harold de Vahl Rubin, comprising three Picassos, a Degas, a Renoir, a Toulouse-Lautrec and a Vlaminck. This gift has since become the nucleus around which paintings, bronzes and prints have been gathered.

Central to the gift is Picasso's *La belle hollandaise*, one of those works that has a radiance. The radiance emanates from the young woman, realized by Picasso as solid and self-contained as a carving in stone, yet as warmly human and erotic as life itself. The inscription tells that Picasso did this work in Holland in 1905 and gave it to his friend, Paco Durio. In 1980 it was lent by the Gallery to the Museum of Modern Art for its Picasso retrospective.

In 1908-09, excited by the combined impact of Cézanne and primitive sculpture, Picasso did a number of heads, similar to *Tête d'homme*, which is held in the Queensland Gallery. Most similarly constructed is a head done in gouache I found reproduced in D.D. Duncan's *Picasso's Picassos*. Coming soon after *Les demoiselles d'Avignon*, *Tête d'homme*, too, is a good example of the first, formative phase of Cubism.

Femme au parasol couchée sur la plage is an example of those astonishing re-creations of the human form Picasso had begun to draw at Cannes. The dislocations are convincing organically, as well as emotionally, and one marvels at this blend of horror, humour and majestic calm. The woman, poised against the sea, seems to be transformed into a shell-creature. Did the people go on with their daily pleasures while clouds gathered over Europe?



above
JEAN-BAPTISTE CAMILLE COROT ENVIRONS DE ROME
1866 (First state of three)
Etching on cream laid paper with watermark 29 x 21 cm
Purchased 1979

below
JEAN-FRANÇOIS MILLET LA BARATTEUSE 1885
Etching on thin ivory laid paper 18 x 12 cm
Gift of Mrs Lillian Bosch, 1977



Is it this Picasso wanted to say? The year is 1933.

Degas and Toulouse-Lautrec were early influences on Picasso. In *Trois danseuses à la classe de danse*, we have one of the most favoured themes of Degas, dancers captured in casual off-stage poses. The painting shows his impeccable sense of composition (in the new Japanese-influenced manner) and draughtsmanship. The soft shimmer of the painting is achieved partly by the use of cardboard as ground.

Tête de fille by Henri de Toulouse-Lautrec is one of sixteen medallions painted by Lautrec in 1892 for a 'maison close' in Paris. It is remarkable how much he says with a bit of flat, opaque paint and those sparse, fluent, transparent contour lines and strokes. Quite an essence of Lautrec's art is distilled in this tiny oil.

Nature morte, by Maurice de Vlaminck, I would date between 1908 and 1910, which is Vlaminck's 'Cézannesque' period. Like many artists at the time, Vlaminck had fallen under the spell of the Cézanne Retrospective, 1907, in Paris. He abandoned his loud Fauve colours and concentrated on simplified form and tilted planes. Soon after this interlude, he consolidated the style, free of theories, by which he is best known.

Renoir's portrait of his little children, *Coco et Jean*, is a tender painting of the artist's later years when, plagued by rheumatism, he had been forced to move permanently to Cagnes on the Mediterranean. Using transparent oils and the dominating reds of his late period, the forms, under a caressing brush, reach the bloom and delicacy of flower petals. Their faces averted from the viewer, the children are withdrawn into their own world.

Added to the collection of French paintings was the small oil, *La lessive à Eragny* by Camille Pissarro, as well as a luminously painted apple orchard by Gustave Loiseau (following closely in the footsteps of Monet) and two Breton landscapes by Henri Moret and Maxime Maufra. Loiseau, Moret and Maufra all belonged to the group around Gauguin at Pont-Aven, Brittany, but all three, and particularly Loiseau, remained more or less Impressionists.

The purchase last year of Edouard Vuillard's large canvas, *Le salon des Hessel*, c. 1906, was a major event for the Gallery. In

right
 PIERRE AUGUSTE RENOIR COCO ET JEAN
 c 1904-05
 Oil on canvas 31 x 42 cm
 Purchased 1959 Major Harold de Vahl Rubin
 Gift



below
 PAUL CEZANNE LES GRANDS Baigneurs
 c 1896-98
 (Second state of three)
 Colour lithograph on laid paper with watermark 41 x 51 cm
 Purchased 1981





left
TINTORETTO THE RESURRECTION c. 1550s
Oil on canvas 201 x 139 cm
Purchased 1981 Queensland Art Gallery Foundation

below left
ANTHONY VAN DYCK PORTRAIT OF THE MARCHESE
FILIPPO SPINOLA c. 1622-27
Oil on canvas 218 x 140 cm
Purchased 1981 Queensland Art Gallery Foundation

below
PETER PAUL RUBENS PORTRAIT OF A YOUNG WOMAN
IN A FUR WRAP c. 1629-30
(After Titian's *Girl in a fur*)
Oil on canvas 92 x 68 cm
Purchased 1980 Queensland Art Gallery Foundation





PABLO PICASSO TETE D'HOMME c. 1906-07
Pencil and watercolour wash on wove paper 31 x 24 cm
Purchased 1959 Major Harold de Vahl Rubin Gift
© S P A D E M Paris, 1983

AUGUSTE RODIN THE ACROBAT
Bronze 29 x 15 x 13 cm
Purchased 1960 Alderman and Mrs J B
Chandler Citizens Appreciation Fund



spite of his Intimism, Vuillard liked expanding over wide formats. His talent was well suited to murals (he did some), and the application of colour and mattness, suggestive of tapestry, demonstrated by *Le salon des Hessel*, seems to indicate that he would have been a marvellous designer for tapestries, had he been given the chance. Apart from his mother, with whom he lived until her death at the age of ninety, Madame Hessel was Vuillard's greatest friend and inspiration. *Le salon des Hessel* is a magic painting. The hushed, autumnal colour scheme, which includes bare patches of unprimed canvas, the reddish light of end of day, the dematerialized figures and objects, which are woven into the rhythms of the picture — all that and something intangible — create a nostalgic, lingering mood, as if the painting had arisen from a Proustian *À la recherche du temps perdu*. The painting came from the Vuillard Estate, Paris, and like other works from the Estate seems to have remained unfinished; but, if so, this only increases the mood of mystery and transitoriness.

The Gallery owns an important group of bronzes supplementing the French paintings. There are four bronzes by Rodin, including *Crouching woman* and *The acrobat*, which is one of those small, now so much appreciated sculptures that just 'grew' under Rodin's hands and speak directly as vital forms.

The artist whose sculpture is closest to Rodin in the study of movement is Degas. Rodin admired his small wax and clay models, which were never cast during Degas's lifetime. The Gallery owns *The dancer*, cast from the wax model after the artist's death, as well as a bronze cast of his *Portrait study of Madame S*.

Of Rodin's most important co-worker, Antoine Bourdelle, the Gallery holds the expressively modelled bust of *Madame Bourdelle*. The enchanting bronze of *Madame Renoir* by Renoir speaks of the fullness of life, as does Picasso's *La belle hollandaise*.

Representing Charles Despiau, who worked for several years in Rodin's studio, is a smaller version of his Neo-classical *Apollo*. A recently acquired bronze cast from Paul Gauguin's plaster sculpture of *Madame Schuffenecker* (wife of the man who introduced Gauguin to the basics of painting) is a

charming portrait in a conventional style not usually associated with Gauguin. *Le génie de la danse*, c. 1865, is a small version of the central figure of Jean-Baptiste Carpeaux's group on the façade of the Paris Opera. When unveiled, this sculpture caused a public outcry because of the unclassical 'impure' nudes. The piece in the Gallery is an excellent cast.

Jules Aimé Dalou was a pupil of Carpeaux, who introduced him to Rodin. The bronze, *Wisdom supporting Liberty*, 1889, acquired in 1982, is the finished study for the right-hand group of Dalou's monument to Leon Gambetta. The plaster model of the piece is in the collection of the Petit Palais, Paris. Of course, one must not omit to mention an interesting over-life-size bronze, *Bather*, by the contemporary Italian sculptor, Emilio Greco. The sculpture looks well in the Walter Mall of the Gallery. Across the centuries, this heir of the elongated figures in complex poses typical of Italian Mannerism, links up with the examples of that period in our Gallery.

Only late in the day, and when drawings and prints by the famous had become very expensive, the Gallery turned its attention to building up a collection of graphic works and adding to the scant existing holdings. Although the European graphics are very inadequate in number, many are of high quality, both in terms of technique and of artistic merit. They include a few etchings by Rembrandt, about nine woodcuts of Durer's 'Apocalypse', a squared-up drawing of the *Last Supper* by Jean Cousin the elder (sixteenth century), a chalk drawing of *Venus with two amoretti* by François Boucher, a fine seventeenth-century hand-drawing of a landscape by Jan van Goyen, and a few other earlier graphics.

From the nineteenth and twentieth centuries the Gallery holds an impressive lithograph by Géricault, the very beautiful *Environs de Rome* by Corot, and *La toilette* by Manet, who was known to be a superb etcher. The etching *La baratteuse*, by Jean-François Millet, celebrates the dignity of humble work by means of a dignified composition, as does the splendid etching by Camille Pissarro, depicting haymakers.

Symbolism is represented by Redon's *Centaur aiming at the clouds*; Gauguin's litho-



graphs *Watched by the spirit of the dead* and *Old Women, Arles*; Munch's *Madonna* (we remember that Munch did his first prints in Paris where he was influenced by Gauguin); four etchings/aquatints by Rouault, including one in colour; James Ensor's hand-coloured etching, *Pride*, from his album *The seven deadly sins*, and two early woodcuts from his *Klänge*, by Kandinsky. The Gallery is glad also of a lovely colour lithograph from Vuillard's *Interieurs et paysages* and Bonnard's delicious *Women with umbrella*.

Nu au fauteuil, les bras levés, one of Matisse's more classically inclined works of the early 1920s is, of course, quite inadequate as the only example of his genius; also, there is only one etching by Braque. Further prints include the etching *Buste* by Giacometti, *Death and the artist*, by Lovis Corinth, from his folio *Totentanz*, some etchings by Käthe Kollwitz and Liebermann's etching of Gerhart Hauptmann. One of the most precious possessions among graphics is Cézanne's colour lithograph (printed by Auguste Clot), *Les grands baigneurs*. Cézanne did only three lithographs in his life, which were commissioned by his dealer, Ambroise Vollard. Although the lithograph in question is based on a much earlier painting, it shows far greater strength of composition. This work is the only Cézanne in the Gallery and is especially important because it shows a perfect solution of a theme which occupied Cézanne during his whole life, namely the relationship of nudes and the landscape. The landscape in *Les grands baigneurs* also includes *Le Mont Ste Victoire*, held almost sacred by Cézanne.

The Gallery's European holdings contain few Abstract works. Not all can be mentioned, but attention is drawn to Laszlo Moholy-Nagy's *Prehistoric Construction*, 1942 (oil on incised transparent synthetic polymer resin mounted in an original shadow-box frame), to an exciting tapestry, *Syncope*, designed by Sonia Delaunay and woven in Aubusson by the master weaver, Filibert Pinton (donated by the Queensland Art Gallery Society to mark the opening of the new Gallery) and to a small number of modern Abstract prints, including serigraphs by Vasarely, Dorazio, and a colour etching, aquatint, by Sonia Delaunay.

left
EMILIO GRECO BATHER 1956
Bronze 218 cm high (with base)
Purchased 1966

below
CAMILLE PISSARRO FANEUSE D'ERAGNY 1897
(from *Art of Nature*)
Etching 32 x 25 cm
Purchased 1980



Recent acquisitions by public galleries



above
FRED WILLIAMS ECHUCA LANDSCAPE 1961
Oil on composition board 122 x 143 cm
Purchased 1982 Queensland Art Gallery Foundation

Echuca landscape is the Queensland Art Gallery's major Australian acquisition for 1982. Painted in 1961, it was one result of a 1958-59 trip to the Barmah and Echuca forests in Northern Victoria by Fred Williams and Arthur Boyd. It is a particularly rich and gripping painting from the artist's early Cubist series. The Gallery is fortunate in possessing the related etching *Echuca landscape*, gifted by the artist's widow in 1982.

JEAN BAPTISTE CARPEAUX GENIUS OF THE DANCE
c 1865
Bronze 55 cm high
Purchased 1982 Queensland Art Gallery Foundation

The baroque inspiration and high finish of *Genius of the dance* is indicative of the style which gained Jean Baptiste Carpeaux the stature of leading French sculptor of the mid-nineteenth century.

This bronze is taken from the central figure of a group commissioned by the Paris Opera in 1865.



above
 WILLIAM DELAFIELD COOK A HAYSTACK 1982
 Synthetic polymer paint on canvas 183 x 305cm
 Purchased 1982 Queensland Art Gallery Foundation

A *haystack* is a very fine example by William Delafield Cook of that realism which transcends photography. The primary focus is on the mass of straw, painstakingly drawn and painted with fine sable brushes. In this painting, the artist's technical dexterity and success with the intricacies of perspective are obvious.

right
 JULES AIME DALOU WISDOM SUPPORTING LIBERTY
 1889
 Bronze 60cm high
 Purchased 1982 Queensland Art Gallery Foundation

Jules Aime Dalou was, with Rodin, a student of Carpeaux. His naturalism is often tempered with allegory, as in the recently acquired bronze, *Wisdom supporting Liberty*. This model, dating from 1889, was incorporated into a group on the monument to Leon Gambetta in Bordeaux.



British art

by Caroline Launitz-Schurer



JOHN OPIE SELF PORTRAIT c. 1780s
Oil on canvas 64 x 43 cm
Purchased 1952 Miss Maria Therese Treweek Bequest

Caroline Launitz-Schurer, M.A., is Assistant Director of the Queensland Art Gallery. She is currently writing her doctoral thesis on nineteenth-century American cultural history, and is particularly interested in American art of the nineteenth and twentieth centuries.

The first work purchased in 1896 by the newly established Queensland Art Gallery was *Evicted*, by the British artist, Blandford Fletcher. The painting, which had been exhibited at the Royal Academy and at the Chicago Columbian Exposition, cost 300 guineas at a time when the annual Government grant was £550. It is hardly surprising that the Gallery's first purchase should be a British work. At the turn of the century, Britain was the standard by which Australian society judged what was important in cultural and intellectual life.

One could argue that the British collections of all Australian galleries, until as late as the 1950s, provide a valuable insight into the 'self-image' of the different Australian States. As the Queensland Gallery's first purchase, *Evicted* is significant because of its Victorian social-conscience theme.¹ Indeed, one is struck by the emphasis on serious narrative, genre and landscape in the paintings in the British collection to 1908. There was an absence of the flamboyant and grandiose Neo-classical and historical subjects favoured by the Sydney and Melbourne galleries at the same time.

However, a surprising number of good works were purchased in the first ten years by a Gallery with only an Honorary Curator and limited funds.

The second major period for the development of the British collection came in the 1950s, when Robert Haines was the Director. During his directorship the Gallery acquired some excellent works by modern British artists, reflecting important developments in British art in the twentieth century. Works by Philip Wilson Steer, Walter Sickert, Harold Gilman, Spencer Gore, Lucien Pissarro, Augustus John, Matthew Smith, Bernard Meninsky, Stanley Spencer and Jacob Epstein

all entered the Collection in the 1950s.

More recently, the Gallery has added to the strength of its British collection with the purchase of some fine eighteenth-century portraits by Reynolds, Ramsay and Raeburn, by works on paper (including works by Gainsborough, J. M. W. Turner, and Samuel Palmer) and by augmenting the British watercolour collection. The latter collection includes works by Paul Sandby, John Cotman, David Cox, Richard Bonington, Russell Flint and Paul Nash.

In art-historical terms the earliest area of strength in the Queensland Art Gallery's British collection is the seventeenth-century and eighteenth-century British portrait collection, including a portrait attributed to Peter Lely, a work from the School of Thomas Hudson, a penetrating early *Self portrait* by 'the Cornish Wonder' John Opie, Thomas Gainsborough's *John Smith Esq., Clerk to the Drapers Company*, 1787, and Joshua Reynolds's *Portrait of Aeneas Mackay of Ravenshead House*. However, it is the two Scottish artists, Allan Ramsay and Henry Raeburn, who gained a national reputation and whose works are the best examples of eighteenth-century portraits in the collection.

Allan Ramsay is represented by the fine early *Portrait of William Foster*. This was painted in 1741, soon after Ramsay's return from a period of study in Italy under Imperiali and Solimena; perhaps something of this Italian influence appears in the slightly European stance and look of the young Englishman.

Outstanding among the eighteenth-century portraits are two works by Henry Raeburn, *Portrait of Major-General Alexander Murray MacGregor as a young man*, and *Portrait of Lady Campbell*, both c. 1795. Raeburn was at his best painting men and the former



work typifies his greatest achievements in portraiture.

The eighteenth-century British collection also contains Angelica Kauffman's *The deserted Costanza* and a small work on panel attributed to Francis Wheatley, *The fish sellers*.

The nineteenth-century British collection is overwhelmingly Victorian and largely entered the Collection in the first few years after the Gallery was established. The exception is Edward Burne-Jones's lyrical and lovely *Aurora* of 1896, purchased in 1954. The influence of Botticelli in the figure of *Aurora*, who personifies the pre-Raphaelite ideal of female beauty, is typical of Burne-Jones's later work.

Among the most interesting of the Victorian narrative paintings are Philip Calderon's *Elizabeth Woodville, widow of Edward IV, parting with her younger son, the Duke of York*, Frederick Goodall's *The Holy Mother*, and Blandford

Fletcher's *Evicted*. The realism of *Evicted* compares well today with more purely sentimental Victorian works such as John Faed's *Annie tryst* or Robert Herdman's *Girl with a bundle of straw*, and contrasts with the almost pastoral qualities of Charles Martin Hardie's *The gleaners*. Napier Hemy's *The home wind* is reminiscent of Winslow Homer, but lacks the monumentality and psychological tension of the American artist's vision of men and the sea.

Nineteenth-century British landscapes include a fine John Glover *The confluence of the Machno and Conway Rivers* (Wales), and a romantic Scottish landscape by D. Y. Cameron, *The everlasting hills*. Other Victorian works worth noting are Stanhope Forbes's *Village industry* (by an artist of the Newlyn School). Hamilton Macallum's *Sunday afternoon parade*, Harold Knight's *A cup of tea*, F. Cadogan's Cowper's late pre-Raphaelite *Hamlet*

BLANDFORD FLETCHER *EVICTED* 1887
Oil on canvas 122 x 185cm
Purchased 1896

This was the first work purchased by the Gallery

— the churchyard scene, and Alfred Gilbert's bronze *Perseus arming*.

The twentieth-century paintings, however, are the real strength of the British collection. Representative work by Frank Brangwyn and George Clausen's elegant *The Maiden* contrast with the Whistlerian influence obvious in Walter Greaves's *Thames, winter* and Philip Wilson Steer's *Battersea Reach*. The latter was painted in 1924 when Steer was moving closer to a fluid watercolour technique and when there are influences of Turner and Monet as well as Whistler in his work.²

Among artists who formed the Camden Town Group, Harold Gilman's *Clarissa* (Nude), 1911-12, is a subtle and harmonious study and Walter Sickert's *Little Rachel* is part



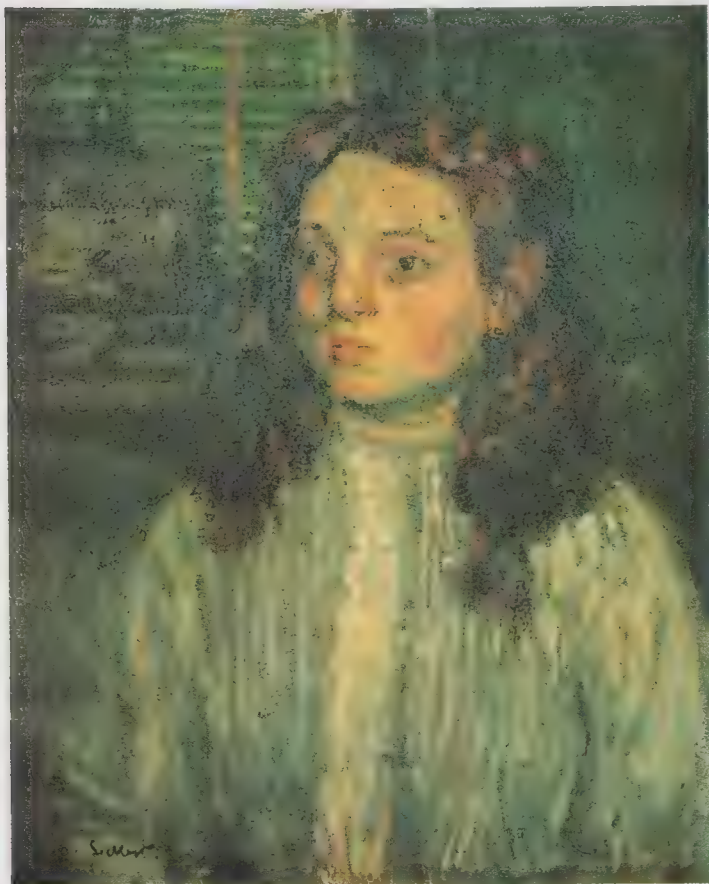
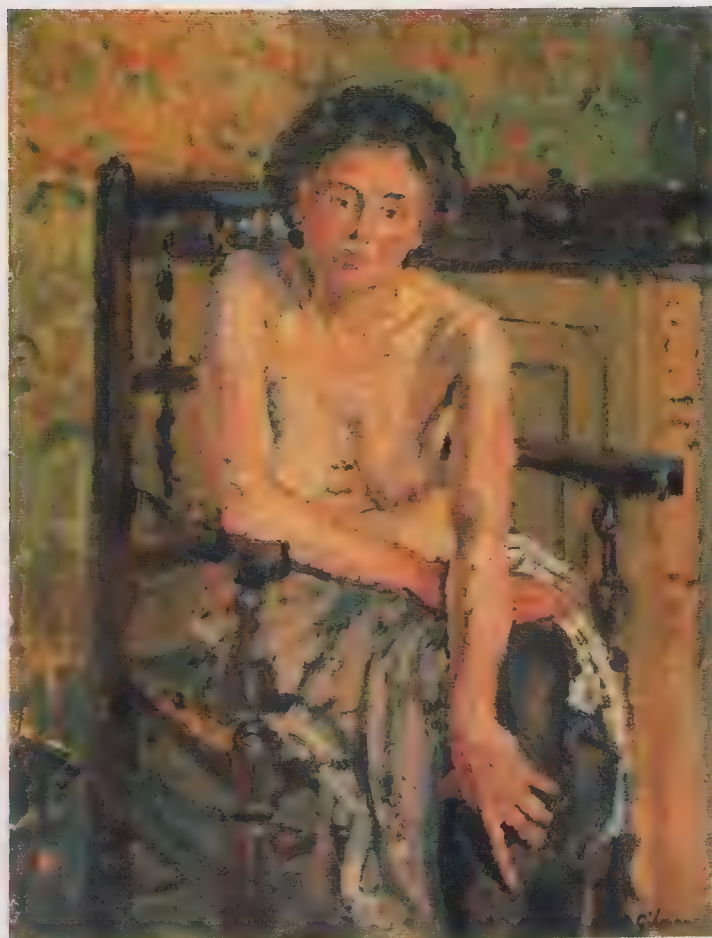
above
BERNARD MENINSKY PORTRAIT (Head of a girl)
c 1940s
Oil on canvas 51 x 41 cm
Purchased 1958



left
MATTHEW SMITH GIRL IN YELLOW (Head and shoulders
of a girl)
Oil on canvas 51 x 41 cm
Purchased 1956 Beatrice Ethel Mallard Bequest

HAROLD GILMAN CLARISSA (NUDE) *right*
c. 1911-12
Oil on canvas 61 x 46 cm
Purchased 1956 Beatrice Ethel Maxwell Bequest

WALTER RICHARD SICKERT *below*
LITTLE RACHEL 1907
Oil on canvas 61 x 51 cm
Purchased 1956 with the assistance of the National Gallery
Society





oil
PHILIP WILSON STEER BATTERSEA REACH 1924
Oil on canvas 38 x 69 cm
Purchased 1958

oil
CHARLES NAPIER HEMY THE HOME WIND 1921
Oil on canvas 123 x 184 cm
Purchased 1903



bronze
ALFRED GILBERT PERSEUS ARMING 1882
Bronze 69 cm high
Gift of the Godfrey Rivers Trust 1936



as a model a young, red-haired, Jewish girl. Wendy Baron, in her biography of Sickert, points out that the Little Rachel series was painted at the same time as the 1907 Mornington Crescent Nudes and the series have common characteristics in the interior settings and 'insistent parallelism of their composition';³ indeed, Sickert appears to have tackled each of these subjects on alternate days.⁴ Thus, the Queensland Art Gallery's *Little Rachel* and the Art Gallery of South Australia's *Mornington Crescent nude* — *contre-jour* are closely related in time. The Little Rachel series is marked by thick impasto, forming a mosaic showing the effect of natural light. *Little Rachel* contrasts in style with the Queensland Art Gallery's later work by Sickert, *Whistler's studio*, c. 1925. The painting refers back to Sickert's student days and the artificial half-light, sense of a moment in time, and slightly mysterious figures are reminiscent of his music-hall series of the 1890s.

A 1907 landscape by Spencer Gore was probably one of a number of his landscapes influenced by Lucien Pissarro in the summer of that year.⁵ A fine landscape by Lucien Pissarro, *Tea time, Cold Harbour*, 1916, also forms part of the collection.

The Gallery has two paintings by Augustus John, *Village girl* and *Henry John*. The latter is an appealing portrait of John's son, Henry, by his first wife, Ida Nettleship. Ida died at Henry's birth and, alone of John's children, Henry was brought up outside John's bohemian circle. The portrait of this intense and seemingly rather insecure and unhappy young man was probably painted in the late 1920s or early 1930s, since Henry died by drowning in 1935.⁶

The British collection contains works by two Australian-born artists who were associates of John, a late portrait by Henry Lamb, and Derwent Lees's *Lyndra in Wales*. A small flower study by Duncan Grant also deserves mention. Bernard Meninsky's fine Cézanne-inspired *Portrait* (Head of a girl) was painted in the 1940s, a period when the artist produced some of his most powerful paintings but which ended in his suicide in 1950. Other interesting British paintings of this period include Laura Knight's *Mighty lak a rose*, a portrait study of a black mother and baby done while on a visit to Baltimore,



LUCIEN PISSARRO TEA TIME COLD HARBOUR
1916
O.I. on canvas 53 x 65 cm
Purchased 1959 Annie Chesholm Wilson Bequest

DE CA
STANLEY SPENCER INTERIOR AT COCKHAM WITH
SPRING FLOWERS
O.I. on canvas 51 x 71 cm
Purchased 1959 Annie Chesholm Wilson Bequest





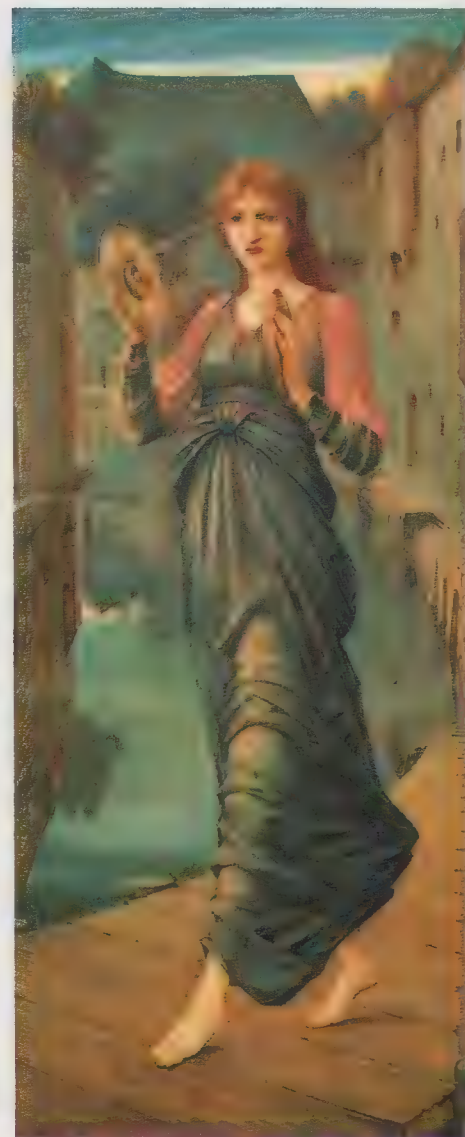
HENRY RAEBURN PORTRAIT OF MAJOR-GENERAL
ALEXANDER MURRAY MACGREGOR AS A YOUNG MAN
c. 1795
Oil on canvas 90 x 68 cm
Purchased 1978

and two works by Matthew Smith, a Fauve-inspired landscape, and the rhythmic and colourful, *Girl in yellow* (Head and shoulders of a girl), a product of Smith's late and mature style.

Stanley Spencer's *Interior at Cookham with spring flowers* has all the medieval naturalism of detail of his Cookham paintings. Jacob Epstein's *The visitation* is an example of the best of Epstein's religious work, expressing, in his own words, 'a humility so profound as to shame the beholder who comes to my sculpture expecting rhetoric or splendour of gesture'.⁷ It is an interesting counterpoint to the primitive power of Epstein's *Woman possessed* in the Australian National Gallery in Canberra.

At present, the Gallery is not strong in later British painting and sculpture, although the Collection has a number of prints and drawings by contemporary British artists including David Hockney, Graham Sutherland, Ben Nicholson, Victor Pasmore and Bridget Riley.

Sculpture includes a small bronze by Henry Moore, a maquette by Barbara Hepworth, representative works by Stuart Brisley and Elizabeth Frink and *Plum line*, a wood assemblage by Nicholas Pope. The Gallery hopes to expand its sculpture collection considerably in the future and to take advantage of the magnificent facilities for large-scale outdoor sculpture provided by the new building.



EDWARD BURNE-JONES AURORA 1896
Oil on canvas 179 x 76 cm
Purchased 1954

¹ This theme was reflected also in early Australian purchases. Josephine Muntz-Adams's *Care* was the first Australian work purchased.

² Bruce Laughton, *Philip Wilson Steer 1860-1942* Oxford, 1971, p. 103.

³ Wendy Baron *Sickert*, London, 1973, pp. 103-104, 107, 347. The model was probably a Miss Sideman who died in 1963, aged 70. She may have been a frame-maker's daughter.

⁴ *ibid.*, p. 103. Baron quotes his letter on this subject to fellow artist Nan Hudson. The Mornington Crescent nudes, in turn, relate to the Camden Town Murder series.

⁵ Baron, *The Camden Town Group*, London, 1978, p. 18.

⁶ Malcolm Easton and Michael Holroyd *The Art of Augustus John*, London, 1974, p. 14. The National Gallery of Victoria's portrait of John's daughter *Poppet*, by Dorelia McNeill, is closely related in time.

⁷ H. Read (ed.), *Discovering Art: Twentieth Century*, Vol. I, p. 127.



JACOB EPSTEIN THE VISITATION 1926
Bronze 178cm high
Purchased 1958 Miss Estelle Marguerite Cunningham Nelson
Bequest

AUGUSTUS JOHN HENRY JOHN
Oil on canvas 60 x 46cm
Purchased 1963



Jon Molvig: Self portrait

by Gordon Shepherdson

This self portrait was painted in 1956 by a man who lived between the years of 1923 and 1970. It is 142 × 114.3 cm, painted on hardboard. The thoughtful, sculptured image breaks from left to right. Painted in warm, sombre, earth colours, it is indeed a very good painting. The placing of the crossed-leg silhouette combined with the exterior landscape is a tribute to Molvig's draughtsmanship, bringing the overall composition of the work to a very high standard indeed.

It would be facetious of me to try to tell what Jon Molvig's intentions were when he painted this work, for the very obvious reason that I am not Jon Molvig. However, I feel that the only way is to tell you what I feel from my own point of view. Self portraits are, in my opinion, vastly different from portraits. It has always been a mystery to me why painters through history continue to produce images of themselves. It could be to please the historians. Maybe I'll find the answer, if I am lucky enough to live a little longer. It has always been hard enough to produce the images and feelings of somebody else, let alone an image of your own soul, for all the world to goggle at.

For me there are only two kinds of paint, good and bad, absolutely nothing in between. It is my opinion this self portrait is an extremely good piece of paint indeed. Portraits, to me, should firstly be good paintings and, if you are lucky enough to crack a likeness or a piece of somebody's soul, this is an added bonus. Jon Molvig's self portrait has a large measure of both. Most self portraits are front-on portraits. Jon Molvig's,

however, is a brooding, seated, crossed-leg silhouette, set in an exterior landscape, which says heaps for his innovative and creative abilities. Any of Jon Molvig's other portraits I have seen have always carried the images beyond the reflection into the soul and paint of the painter. This is also true of this self portrait. In fact, I would venture to say that when he painted it he knew exactly where he was at that time of his stay on the planet. The use of the exterior landscape, the sun and trees, tells me he was indeed plugged straight into his own universe at that particular time. Combine this with a strong silhouette of the soul of the man and you have a very powerful painting. The trick is that, despite all the words, it is a simple self portrait, in a simple landscape, painted with a sure-fire hand! End of chat.

One can never make a good painting bad, or a bad painting good, no matter what one says or writes about it. I am not saying this is the best painting 'Leggoland' has, it is just that it is a painting I enjoy very much, painted by a friend I enjoyed very much. Whatever I have written is not gospel to anybody else but myself, and should be taken as such. In Jon Molvig's history this is one of his earlier works, giving the viewer a short insight into some of the excellent portraits he was to paint in later years. For me, the constant, singular thread in Jon Molvig's work are these very portraits.

JON MOLVIG SELF PORTRAIT (1956)
Oil on composition board 142 × 114 cm
Gift of the National Gallery Society of Queensland, 1958



Australian painting

by Deborah Edwards

For many, the Queensland Art Gallery's Australian painting collection has been rather elusive; naturally, it forms the largest of the Gallery's collections, yet lacked facilities for comprehensive display until 1982.

It is not surprising to find that the growth of this collection has been retarded by Brisbane's isolation from the centres of major artistic activity, by uneven Government funding and by the Gallery's relative lack of wealthy private patronage.

The painting collection now comprises approximately 1,200 works. It contains several unquestionable Australian masterpieces, a body of fine paintings and representative works which form a solid basis for future development.

The collection was founded in 1895 with the gifts of three local artists: Walter Jenner, R. Godfrey Rivers and Oscar Fristrom. The first purchase was made three years later. It was a portrayal of world-weary Motherhood, by Josephine Muntz-Adams, entitled *Care*; a

fitting companion for the Gallery's first British purchase, Blandford Fletcher's conscience-prodding *Evicted*, 1887.

The growth of the collection over the next thirty years reflected its birth: in the first half of its life the Australian painting collection relied heavily upon gifts and the support of a small number of local artists. Acquisitions favoured the conservative art of the day.

Within the context of uneven development, the consistent gifts of ex-Queenslander, Miss M. T. Treweeke, in the 1930s, 1940s and 1950s had a noticeable effect. They included the Gallery's first works by Arthur Streeton, Rupert Bunny and Roland Wakelin. The inclusion of the work of Melbourne painters also helped to redress an imbalance in favour of Sydney representation.

In the 1940s, several other factors combined to give added impetus to this collection. Artistic activity in Brisbane intensified, and the untiring efforts of Daphne Mayo and Vida Lahey to promote the concept of art to a

CONRAD MARTENS VIEW OF BRISBANE (in 1851) 1862
Watercolour and gouache over pencil on wove paper
Gift of Leonard Darwin 1913

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conservative public began to draw some response. The Johnstone and Moreton Galleries opened and the Gallery's first Director arrived.

It is, in fact, only in the last forty years that the acquisition policy for Australian art has become wider ranging and that the finest of the Gallery's Australian paintings have entered the collection.

The Australian colonial collection has benefited from systematic acquisitions since 1970. Perhaps the earliest work in this collection is a serenely attractive watercolour by Conrad Martens, depicting the panorama of *Rushcutters Bay, Sydney, from Darlinghurst*, in 1837. The Gallery is fortunate also in possessing a watercolour by Martens of particular interest to Queenslanders. *A view of Brisbane*, executed twenty-five years later as a gift to Charles Darwin, shows a distant view from the South Brisbane rocks of the struggling town of 2,100 in 1851. The work has been freely adapted from topographically detailed sketches in order to create a painting in harmony with the picturesque ideal, yet this does not impair its historical interest.

The colonial concern to explore pictorially Sydney Harbour, five hundred miles away, is restated in two small oils by Edward Peacock: *The heads of Port Jackson from Vaucluse Bay* and *Sydney from the South Head Road above Rose Bay*, both painted in 1847. Henry Gritten's 1850s view of Hobart, *Early settlement* and H. J. Johnstone's later South Australian subject, *Murray River at Mannum*, 1882, also explore southern landscapes.

The Gallery's representation of colonial portraiture and still life began in a distinguished way with William Dexter's sentimentally forceful *Game*, 1853, and a superior and, as yet, rather mysterious *Portrait of Mary Drysdale*, 1879, by Robert Dowling.

The traditions of nineteenth-century marine painting are highlighted in a late painting by British artist Oswald Brierly and by Walter Jenner's work. *A south sea whale chase*, 1885, is undoubtedly the finest of three works executed by Brierly detailing a hunt which took place at Twofold Bay near Sydney. It depicts the adventure to be had at sea through the romantically conceived struggle of man with nature.

The collection is well endowed with work by Walter Jenner, an artist who was inspired



GEORGE LAMBERT THE MOTHER 1907
Oil on canvas 205 x 162 cm
Purchased 1965 S H Ervin Gift



ERIC WILSON STOVE THEME 1942
Oil, paper and sand on canvas, collage 97 x 53cm
Gift of the Godfrey Rivers Trust, 1948

by the traditions of German Romanticism and who migrated to Brisbane from England in 1883. The Gallery is currently researching Jenner's work and possesses what is, perhaps, his most significant painting in *Cape Chudleigh, coast of Labrador*, a founding work of the collection of Australian art. In it, Jenner depicts the unearthly frozen regions of the Arctic, relieved only by the tepid warmth of a setting sun.

Representation of nineteenth-century Australian art is most comprehensive with the work of the Heidelberg School of the 1880s and 1890s. Holdings of small landscapes by Arthur Streeton, Charles Conder, Tom Roberts and Walter Withers are generous and include the unusual *Misty morning*, 1889, by Roberts, *The little jetty*, by Conder, and Streeton's fine *Sunny cove*, 1893. The interest of these painters in their urban environment is glimpsed in a recent acquisition by Withers, *Wet day*, 1894.

In the late 1880s and 1890s a number of Australian artists, including those mentioned above, experimented with the decorative effects of organic *Art Nouveau* motifs and Whistlerian tones. The most sophisticated exponent of this style was Sydney Long, whose *Spirit of the plains* is the Gallery's most important nineteenth-century painting and an Australian masterpiece. Painted in 1897 it is a decorative idyllic work which became one of the most consistently popular of Long's paintings. *Spirit of the plains* reveals a masterly synthesis of certain artistic tendencies of the 1890s: *Art Nouveau*, Symbolist art, and the use of classical mythology.

Long has drawn successfully upon the Australian bush and its wildlife as vehicles for his expression. With its enveloping sense of mystery, slow curve of dancing birds and fluctuating delicate colour, *Spirit of the plains* sounds a particularly melodious note in nineteenth-century Australian painting.

The assumed inadequacy of remaining in Australia propelled a great number of artists overseas in the early decades of the twentieth century, particularly after the creation of the Society of Artists' Travelling Scholarship in 1900, which relieved many artists of the financial strain of studying in Europe.

The most important work by Australian artists in these decades reveals the effects of first-hand experience of the great traditions

of European art. The diversity of expatriate activity is well represented in the sonorous *Roc Toul*, 1911, by Impressionist J. P. Russell, *On the beach*, 1909, an academic-Impressionist hybrid, by E. Phillips Fox, and Rupert Bunny's unique *Echo and Narcissus*, c. 1914-19.

Hugh Ramsay's *Portrait of Mrs Robertson* (unfinished), c. 1905-06, and George Lambert's *The mother* are the Gallery's greatest examples from the work of those artists who returned to Australia. *Portrait of Mrs Robertson* reveals the rich painterly touch, bold brushstrokes and loosening up of technique characteristic of Ramsay's finest late paintings, and is, in part, attributable to the influence of Sargent.

George Lambert has created a work of self-conscious mastery in *The mother*, which was on exhibition at the Tate Gallery for many years. Painted in the artist's London studio in 1909, the work depicts Mrs Amy Lambert, sons, Maurice and Constance and colleague, Thea Proctor, and follows the tradition of eighteenth-century group portraiture in the grand style. It pays tribute to the work of Velasquez and to the Italian Mannerists of the sixteenth century. *The mother* possesses all the Romantic flamboyance, mastery of line and confidence of Lambert's most significant art.

The Gallery also possesses works which must be numbered amongst the finest of several less prominent artists of the period; for example, Anthony Dattilo Rubbo's *Pea gathering (Kurrajong Heights)*, 1913, and *Monday morning*, 1912, by Vida Lahey.

Australia's translation of Renaissance revivalism, which was influenced by Lambert's work, is fixed in *Idle hour*, 1933, an interesting painting executed by Lambert's one-time pupil, Arthur Murch.

Whilst the Queensland Art Gallery possesses characteristic examples of mainstream art of the 1920s and 1930s, holdings of the work of early Sydney modernists and modernists of the 1930s are restricted.

The undoubted strength of the collection lies in its representation of post-war artistic experimentation, particularly in the work of Sydney painters.

Fine examples from Melbourne works of the 1940s are Albert Tucker's almost hallucinatory portrayal of squalid life in *Fisher-man's Bend*, 1941, and Arthur Boyd's *Berwick*



IAN FAIRWEATHER EPIPHANY 1962
Synthetic polymer paint on four sheets of cardboard laid down
on composition board 140 x 203cm
Purchased 1962



PETER PURVES SMITH NAZIS NUREMBURG 1938
Oil on canvas 71 x 91 cm
Purchased 1961

JOHN OLSEN JOURNEY INTO THE YOU BEAUT COUNTRY
NO. 2 1961
Oil on composition board 186 x 124 cm
Purchased as H. C. Richards's Memorial Prize
winning entry. 1961

landscape, 1949. The contribution of the latter work to Australian landscape painting lies in a loving recognition of both the untamed and the comfortably intimate aspects of the Australian environment.

During the 1940s Russell Drysdale was also evolving an intensely personal response to the Australian environment. *Man feeding his dogs*, 1941, is the finest painting Drysdale created during his 'mannerist' period of the 1940s. It is a stark and totally compelling painting in which compositional elements, man and the landscape, have been reduced to bare essentials.

Through completely effective artistic structures *Man feeding his dogs* conveys Drysdale's belief in the tenuous nature of our hold over the Australian outback. This masterpiece is supported by other fine Drysdale paintings: *Back verandah*, 1942, which depicts Australia's laconic outback breed, and *Bushfire*, 1944, in which Australia has become a dead post-drought world.

Echoes of Surrealist art pervade this 1940s response to the landscape. The Surrealist vision also informs an earlier painting by Peter Purves Smith, which is arguably his finest

work; the great effectiveness of *Nazis, Nuremburg*, 1938, lies in the irony of its composition. The most meticulous and formal of rituals takes place against a landscape of denuded hills and ruined buildings, and the soldiers' 'Heil Hitler' gestures are echoed in angles of inanimate objects over the surface of the painting.

The Queensland Art Gallery's holdings of William Dobell's work offer excellent insights into the nature of his achievement in portraiture. Paintings held in the Gallery span a forty-year period and include Australia's greatest portrait masterpiece, *The Cypriot*, which was chosen for the Gallery in 1943 by Daphne Mayo, at the artist's studio. The remarkable effectiveness of this work lies in the dialogue between firmly geometric organization of volumes and the nervous tension emanating from the sitter. The heightened intensity of colour and restrained curvilinear grace of *The Cypriot* are superior traits of the work of this period. This restrained masterpiece is joined by *Study of Harold Abbott*, 1929, a solidly modelled, almost semi-heroic portrayal of a painter colleague — part of Dobell's portfolio for the 1929 Society of Artists' Travelling Scholarship Competition —





and the visually stunning *Portrait of a youth*, c. 1954. Other works include *Hedley Marston, F.R.S.*, c. 1952, and *Study in oil for portrait of Dr Norman Behan*, 1970.

Since the commencement of the Archibald Prize in 1921, portraiture has occupied a relatively important, if uninspired, place in Australian art. Two works that greatly advance the Gallery's strong holdings in this area and go far to refute the claim that portraiture is uninspired, are William Dargie's dignified *Portrait of Albert Namatjira*, 1956, loosely handled in vigorous colour, and a contemporary master work by Queenslander Sam Fullbrook, of well-known authoress, *Ernestine Hill*, 1976. The painting is a breathtakingly tender portrayal of both the frailty and directness of this woman.

The Australian collection of the 1940s includes also a significant Douglas Dundas painting, *David Strachan*, c. 1946, and a fine group of works by Eric Wilson, highlighting both his representational and abstract concerns. These include the intensely Realist painting, *Still life*, 1934, a competent tribute to teachers Meninsky and Gertler, in *Westminster girl*, 1939; richly impastoed scenes of Paris suburbs, for example, *Snow on the Rue Poulettier*, and, perhaps, a climax in *Stove theme*, 1942. The last-mentioned painting, a result of Wilson's assimilation of the purist theories of Ozenfant, was the first Abstract

painting to enter the Australian painting collection when it was presented in 1948.

Many of those artists who experimented with Abstract principles and dominated the Sydney scene of the 1950s retained, in varying degrees, vestiges of the figurative in their work. Godfrey Miller's formularized *Trees in moonlight*, 1955-58, is a fine example which, in its attempt to echo the perceived unity of light, energy and matter, concentrates on the effects of half-visible and delicate moonlight upon the material world.

John Passmore's Expressionist *Chasing mullet (Air)* and the restrained *Self portrait* by Queenslander Jon Molvig, both painted in 1956, illustrate the disparate concerns of Abstract experimentation of the 1950s. Other very interesting works are *From the gods*, 1955, by Weaver Hawkins and *The raft*, 1956, a brutal, crowded painting by Elwyn Lynn.

Roy de Maistre's *Garden of Gethsemane* could hardly be further removed from the above work. Painted in the 1950s, it is one of the few interesting Australian religious paintings which utilizes an Australian scene. In this case it is Palm Beach, Sydney, painted from memory by the artist in London. It is a cool, stylized painting that demonstrates the essential realism of de Maistre's art.

Ian Fairweather's *Epiphany*, 1962, is effortlessly the finest religious painting in the collection as well as being an Australian

BRIAN DUNLOP ROOM WITH A VISITOR 1979
Oil on canvas 231 x 327 cm
Purchased 1980



above
 SYDNEY LONG SPIRIT OF THE PLAINS 1897
 Oil on canvas on wood 62 x 131 cm
 Gift of William Howard Smith in memory of Ormond Charles Smith, 1940

right
 WILLIAM DOBELL THE CYPRIOT 1940
 Oil on canvas 123 x 123 cm
 Gift of the Godfrey Rivers Trust, through Miss Daphne Mayo, 1943

below
 BRETT WHITELEY PORTRAIT OF ARTHUR RIMBAUD 1970-71
 Oil, gold leaf, synthetic polymer paint lacquered cat's head and collage 203 x 518 cm
 Purchased 1977

opposite
 SAM FULLBROOK ERNESTINE HILL 1970
 Oil on canvas 97 x 76 cm
 Gift of the artist 1972







ARTHUR BOYD BERWICK LANDSCAPE 1948
Tempera on composition board 76 x 67 cm
Purchased 1977

masterpiece from this period. It is a mature painting, which reveals Fairweather at his most spiritual and complex. *Epiphany* speaks of a deep exploration of Abstract principles. The painting foretells events in the life of the infant Jesus and, if read literally, reveals King Herod, the apprehensive Holy Family and the three bearded Wise Men. Balanced, intricate and restrained in colour, the work creates a world in which all parts are equal and all demand the same intensity of response from the viewer.

The continuing domination of Abstract concerns in Sydney in the early 1960s is summed up in John Olsen's linear Expressionist *Journey into the you beaut country No. 2*, 1961, a richly sensuous and joyful interpretation of the Australian landscape.

The concerns of leading Melbourne painters of the 1960s are pinnacle in Leonard French's rich and deliberate *Autumn in the garden*, 1960-61, and a recently acquired masterpiece by Fred Williams, *Echuca landscape*, 1961, a painting from the early Cubist series, without horizon line and sky area, and consisting of a densely woven forest of vertical sapling shapes.

In recent years, the Queensland Art Gallery

has been extending holdings of modern Australian work in an attempt to come to terms with the diversity of contemporary art practice. Acquisitions have been restricted primarily to paintings and works on paper. The Gallery now possesses a number of fine works that point to the different explorations taking place in the field of Australian painting of the 1970s and 1980s.

Brett Whiteley's self-consciously sensational *Portrait of Arthur Rimbaud*, 1970, is one such example. Modelled on selected images from the romantic child-hero's poetry and utilizing found objects, the painting is, in many ways, a celebration of artistic activity and of Whiteley's own philosophy of the meaning to be found within a partnership of brutal vulgarity and lyrical beauty.

Brian Dunlop's *Room with a visitor* was painted in 1980 when the artist was obviously concerned as much with spaces and the relationship between objects as with the figurative image. It is a contemporary master work in which the eye is effectively pulled over the canvas from one object to another, through relationships of shape and colour.

A haystack, 1982, by Photo-Realist painter William Delafield Cook is a recent major acquisition that minutely details a monumental hay pyramid of complex recesses and projections, framed by its own golden haze.

The Gallery's commitment to contemporary Queensland art is always increasing. One highlight of this collection is *Owl Creek III*, 1979, by Lawrence Daws. This work reveals the strong regional ties felt by many Queensland painters and is the artist's finest lyrical painting to date. Another highlight is the recently acquired painting from the *Anna and dog series* by powerful Queensland painter, Davida Allen.

The Queensland Art Gallery's aim is to provide for its public, insights into the history and traditions of Australian art through the most significant works possible, as well as to encourage a truly personal and worthwhile response to the individual work of art. The Gallery is well aware of the areas of weakness in the collection and the need to correct these deficiencies. While the 1980s have seen an increased commitment to acquiring non-contemporary European paintings, the commitment to consolidating and improving the Australian collection remains unaffected.

Prints, drawings and photography

by Sue Smith



JAMES WHISTLER FJMETTE 1858
(from *Twelve Etchings from Nature, The French Set*)
Etching, drypoint 16 x 11 cm
Gift of Sir James (Robert) McGregor K B E, 1956

The Queensland Art Gallery places major emphasis on its prints and drawings collection, which contains approximately 2,000 Australian and international prints, drawings and photographs. The collection was established in the Gallery's early years with a small number of donations, beginning with the Queensland Government's gift, in 1895, of a group of original and reproductive etchings and engravings.¹ Few additions were made in the early decades of the century, until the collection received a fresh impetus in the 1930s with the Queensland Art Fund's gifts of contemporary British and Australian prints and drawings, which were followed by other individual donations (many made through the Fund) in a remarkably public-spirited effort for the Depression years.

The bulk of the collection has been acquired since 1945, with particular emphasis, until quite recently, on Australian and British works. The years from 1978 to 1982 were a major turning point in the history of the development of the collection, as curatorial and conservation staff were appointed (including, from 1979 to 1981, the first Curator of Prints and Drawings, Margaret Lock) and new collecting policies and programmes of documentation, conservation and storage were implemented. The benefits of these policies have been the acquisition of several master works by artists the Gallery might not otherwise represent, such as the lithograph, *Madonna* by Edvard Munch, and the laying of foundations for more extensive collections of works on paper, which will provide, in time, an historical context for viewing more isolated works from other departments in the Gallery.

Prints and Drawings

In 1978, attention was focused on upgrading the European collection, which comprised a small group of works spread thinly over a period of some four hundred years. The hold-

ings included important woodcuts by Dürer, and other Old Master prints by Rosa, Reni, Claude, Ruisdael and Rembrandt; the latter group included works drawn from the 1895 gift and purchases made, on the advice of Dr Ursula Hoff, during the directorship of Laurie Thomas. Later prints included etchings by Goya, Meryon, Millet, Manet and Renoir, lithographs by Daumier, and twentieth-century prints by Kollwitz, Braque, Rouault, Delaunay and Vasarely. Drawings ranged from a group of French and Italian Old Masters purchased in 1954 at the auction of Sir Marcus Clarke's collection to nineteenth- and twentieth-century drawings by Lavezzari, Pascin and Greco.

Preliminary development of this collection was concentrated in the modern period, to provide support for the Gallery's major French paintings and sculpture. From 1978 to 1981, a considerable portion of the total budget for acquisitions was expended on prints dating from about 1850 to 1950. Many outstanding works were acquired, including etchings from Corot to Rouault, and major lithographs of the 1890s.

The modern European print collection contains several works originally issued as illustrations for *de luxe* illustrated books, and it is intended that future acquisitions for the department will include selected *livres d'artistes* to complement important groups of prints and to extend the collection's graphic representation of major artist-printmakers. Other long-term objectives for the European collection include the acquisition of Medieval Illumination and Incunabula and increased representation of Old Master drawings and prints. Recent Old Master purchases include drawings by Boucher, Natoire and van Goyen, which, together with modern European prints and drawings, are discussed in Dr Langer's article.

British and Australian works comprise



above
SAMUEL PALMER THE BELLMAN
1879
Etching 19 x 25 cm
Purchased 1981

right
JESSIE TRAIL BEAUTIFUL
VICTIMS 1914
Etching 65 x 49 cm
Purchased 1961



the numerical strengths of the collection, although there are many lacunae which are receiving attention progressively.

Representation is especially sporadic for eighteenth- and nineteenth-century prints, which range from a few works by John Clerk, Hogarth, Barry, Jackson, a group of trial proofs from the *Liber Studiorum* and other sets by Turner, to topographical engravings of exploratory voyages to the Pacific Islands and the eastern coast of Australia. The 'etching revival' in England in the latter part of the nineteenth century is represented by Legros, and by Whistler, with two superb, early etchings: *Fumette*, 1858, and *Rotherhithe*, 1860. Another outstanding etching of the period is Samuel Palmer's *The bellman*, 1879, an exalted dream of village life experienced in youth and recollected in maturity.

The Australian landscape and life on the gold-fields are recorded in lithographs by von Guérard, Ham and Gill; complemented by Gill's drawing of a *Digger's wedding in Melbourne*, which captures the insouciance of a boom period. The existence of the Aborigines is idealized in Duterreau's etching, *A wild native taking a kangaroo*, 1836, and in later drawings by Gill and Martens of Rousseauian idylls. Other drawings of the period include landscape studies by Gill, Martens and Buvelot; a fine portrait of *Eliza Gregory*, attributed to Thomas Bock, c. 1845, and exquisitely detailed sheets of a horse, and figure and costume studies by Strutt, probably preparatory sketches for his historical painting, *Black Thursday, 6th February, 1851* in the State Library of Victoria.

British figurative drawings, to the close of the nineteenth century, include early academic studies by Etty and Wright, a graceful sketch of a *Peasant girl with ewer* by Bonington, and two delicate metalpoint drawings of youths by Legros. Landscapes in varying modes — naturalistic, topographical and idealized — are presented in drawings by Wilson, Turner, Gainsborough and Cotman.

Contemporary Anglo-Australian styles of traditionalist etching and relief printing were acquired in the early decades of the twentieth century, many as gifts from an approving public. British etchers represented include Brangwyn, Cameron, Brockhurst, Sickert and John; the Australian movement is represented by Long, Gruner, Ure Smith, Shirlow,

Lionel Lindsay, Norman Lindsay, Dyson and Traill. The resurgence of relief printmaking in the inter-war period is represented by a large group of Australian works, including notable colour prints by Hall Thorpe and Margaret Preston, and a group of wood engravings, mostly of birds, by Lionel Lindsay. The collection includes a few works by British printmakers such as Blair Hughes-Stanton and Agnes Miller-Parker, who exerted an influence on the Australian printmakers.

Western relief printing in the collection is complemented by a group of Japanese Ukiyo-e woodblock prints, depicting a 'floating world' of actors, courtesans and fleeting pleasures. The collection was formed by the close of the 1940s and ranges from a seventeenth-century print by Moronobu to groups by Hokusai, Kunisada and Hiroshige, with a few printed books (including a volume of the *Hokusai Manga*). Ongoing development of the Japanese print collection has been assisted through the gifts and expert advice of many people, including Professor Joyce Ackroyd, Mrs Fuji Chamberlain and Mrs Verlie Just.

With a few exceptions, later Australian printmaking languished until the late 1950s when new directions were found; contemporary printmakers represented with significant numbers of prints include Fred Williams, Earle Backen, George Baldessin, Colin Lanceley and Lloyd Rees. Contemporary British print holdings are not numerous but include several fine works, such as the group of studio proofs of lithographs by Alan Davie, Barbara Hepworth, David Hockney, Allen Jones and others, donated by the Curwen Press in 1979.

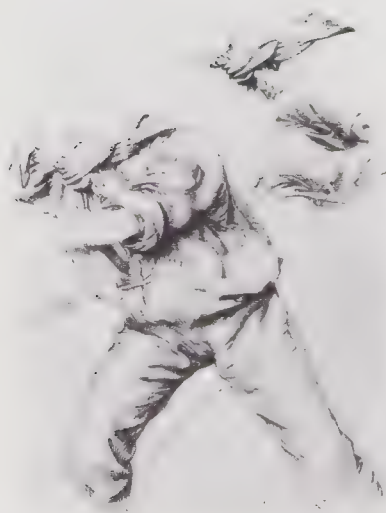
Twentieth-century British drawings include a lithe study of a reclining female nude by Jacob Epstein and works by Frank Brangwyn, Lucian Freud, Eric Kennington, William Orpen and Stanley Spencer. Australian drawings from early in the century include works by Arthur Streeton, George Lambert, Hans Heysen and J. J. Hilder; a group of figurative line drawings; an exotic monotype of odalisques, *La danse du voile* by Rupert Bunny; and from the 1930s to the 1950s, drawings by Grace Cossington Smith, Lloyd Rees, Rah Fizelle, William Dobell, Douglas Dundas, Donald Friend, Russell Drysdale and Godfrey Miller, and monotypes by Margaret Preston. A recent trend for spectacularly large drawings is represented



top left
RICHARD PARKES BONINGTON WITH EWER PEASANT GIRL
Pencil 25 x 14 cm
Purchased 1977

below left
WILLIAM STRUTT Untitled (Studies of a man and details of costume for *Black Thursday* 6th February, 1851) c 1861-63
Pencil 26 x 21 cm
Purchased 1974

above
THOMAS BOCK (Attrib) PORTRAIT OF ELIZA GREGORY
c 1845
Coloured chalks 58 x 42 cm
Purchased 1979





KUNISADA II NAKAMURA SHIKAN AS SHUKA ^{above} 1864
 Colour woodcut
 Triptych each panel 36 x 24 cm
 Purchased 1976

MARGARET PRESTON HAWKESBURY RANGES, N S W ^{right}
 WINTER 1946
 Colour monotype 35 x 38 cm
 Purchased 1948





top left
RUPERT BUNNY LA DANSE DU VOILE
Colour monotype 24 x 34 cm
Purchased 1982

left
WILLIAM STRUTT Untitled (Study of a woman's head for
Black Thursday, 6th February, 1851) c. 1861-63
Pencil and watercolour wash 21 x 17 cm
Purchased 1977

above
EDVARD MUNCH MADONNA 1895-1902
Colour lithograph 55 x 35 cm
Purchased 1981



HORST P. HORST COCO
CHANEL 1937
Gelatin silver photograph
18 x 25cm
Purchased 1982

ROSE SIMMONDS THE
THREE WITCHES c 1930s
Bromoil photograph
31 x 25cm
Gift of Dr J. H. Simmonds 1982



with works by George Baldessin, Charles Blackman, William Delafield Cook, John Olsen and Gordon Shepherdson.

The Gallery has been fortunate in acquiring large collections of drawings and other works on paper by Queensland artists, including James Wieneke's studies of Australians at war in the South Pacific for his book, *6th Div. Sketches*²; preparatory studies for stained-glass commissions by William Bustard; and drawings and prints by Vincent Sheldon.

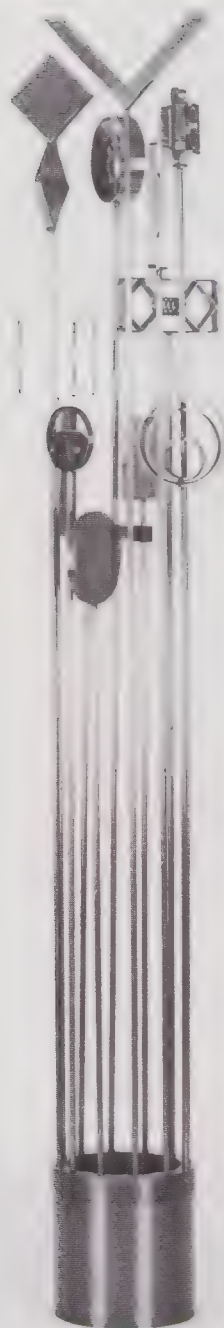
Photography

Photographs first entered the collection in 1972, with The Photographic Society of Queensland's gift of a small group of Australian and international prints, which included Yousef Karsh's portraits of Pablo Casals and Georgia O'Keeffe. Later collecting was temporarily suspended, pending the Gallery's relocation to the Queensland Cultural Centre, and was resumed in 1982. The brief for the photography collection is wide, within the limitations of funding of the day, and aims to provide a selective representation of major international photographers and photographic movements and a more comprehensive collection of Australian photography, including Queensland photography of aesthetic merit, to complement major historical collections at the John Oxley Library, Queensland Museum, and other institutions. Recent acquisitions include prints by the American portrait and fashion photographer, Horst P. Horst: *Coco Chanel*, 1937, and *Gertrude Stein with Horst*, 1946, contemporary Australian prints by Glen O'Malley and Philip Quirk and prints and transparencies by a Queensland Pictorialist, Rose Simmonds.

The Gallery's display policy is directed towards introducing a wider audience to prints, drawings and photographs in the collection through varied exhibitions held about six times a year. Individual works from the collection may be viewed, by appointment, in the Gallery's study room.

¹ Listed in the *Illustrated Catalogue of the Queensland National Art Gallery*, Brisbane, 1908.

² James Wieneke, *6th Div. Sketches: Aitape to Wewak. Being a Collection of Sketches, Drawings and Notes, from the Sixth Australian Division's Last New Guinea Campaign — through Aitape, Maprik and Wewak, 1944-1945*. Written and illustrated by James Wieneke, Sydney, the author, 1946.



ROBERT KLIPPEL METAL SCULPTURE 1972
Mild steel, fabricated by Mr Les Wild, Sydney
218 x 38 x 36cm
Purchased 1979

Sculpture, crafts and decorative arts in the Australian collection

by Glenn R. Cooke

Sculpture

The growth of the Australian sculpture collection of the Queensland Art Gallery, in common with other State collections, has had to take a secondary role to painting. It is interesting, then, to learn that the first major Australian work purchased (in 1912) was Queenslander Harold Parker's lyrical *First breath of Spring*. The nude figure of Spring, which owes something to Rodin in the tenderly realized form contrasting with the roughly chiselled base, awakens from the confines of the wintry marble. Nude figures of young women, clothed only in allegorical or mythological titles, are typical of the covert eroticism of the period but, in Parker's work, we have an inspired synthesis of academic and realist traditions. Though Parker was born in England, he came to Australia at an early age, studied at the Central Technical College, Brisbane and, from 1896, in London. The seal of his success was bestowed by the Chantrey Bequest's acquisition of *Ariadne* for the Tate Gallery in 1908.

A talented fellow student at the Central Technical College was L. J. Harvey. He remained in Brisbane and established a career which lasted for more than fifty years, as a wood carver, sculptor, potter and teacher. A bronze head of his daughter, *Elsie*, possibly his finest work, together with a good example of his pottery, was given by friends and students in 1938. Attention focuses on L. J. Harvey this year in the first major retrospective exhibition to be held at the new Gallery. This exhibition both assesses Harvey's influence and reviews his teaching methods. A number of works by his pottery

students, which demonstrate the range and variety of his techniques, have recently been gifted to the Gallery; these include examples by Mary Lawrence, Alma Williamson, Val McMaster, Frances Dunbar, Ida Martin and Agnes Barker.

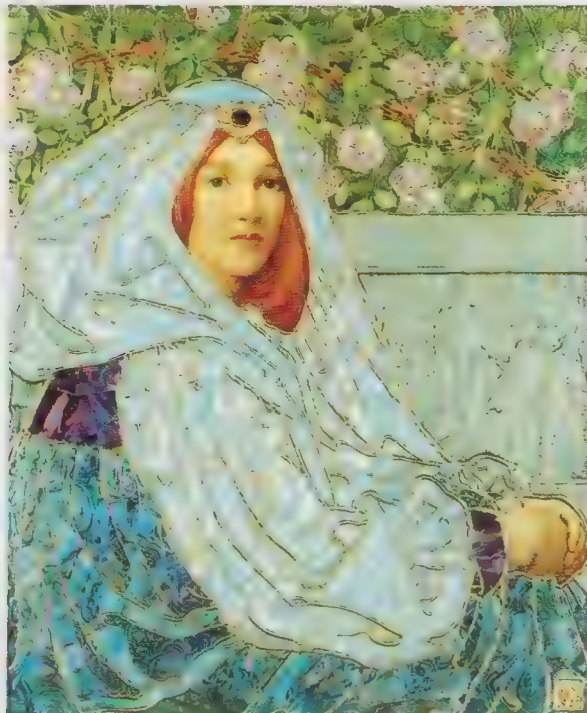
With carving techniques such as inlay, piercing and scraffito forming such a major part of the decoration, it is hardly surprising that many of Harvey's students also worked in wood. Daphne Mayo, his foremost student, is represented by ten works, including the classically inspired bronze torso *The Olympian*, c. 1946, and *Portrait of R. Godfrey Rivers*. Daphne Mayo gained considerable fame for her work on the tympanum of the Brisbane City Hall and was instrumental in establishing a travelling scholarship, the beneficiary of which was Leonard Shillam. Both he and his wife Kathleen, Queensland's leading contemporary sculptors, are well represented in the collection by examples of sandstone carving and welded metal work.

The earliest Australian sculptural work in the collection is Bertram MacKenna's fine bronze, *Daphne*, 1897, but, apart from Queensland artists, significant works are not represented until the 1950s. An Epstein-inspired pair of 'Cherubs', c. 1956, carved in mountain ash by Ola Cohn, is of special interest. More recent sculptural wood works include Joe Steele's finely crafted and whimsical *Box*, 1976, and the fragile, transient *You Yangs*, 1980, of John Davis. A most important recent acquisition has been Peter Taylor's *Figures in a changing landscape*, c. 1981-82.

Taylor's previous work displayed the

Glenn R. Cooke, M.A., is Curator of Decorative Arts at the Queensland Art Gallery. He is currently researching The life and work of L. J. Harvey.

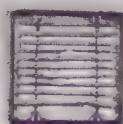


*opposite*SONIA DELAUNAY
SYNCOPEECartoon c 1964; woven
1973-74Wool tapestry woven at
Aubusson, France, by Pinton
Felletin 200 x 175 cm
Purchased 1980
Queensland Art Gallery
Foundation, with funds from the
Queensland Art Gallery Society*right*DOULTON BURSLEM VASE
c. 1884-1902Porcelain decorated with gum
blossoms by Louis Bilton
50 x 23 x 23 cm
Gift before 1935*below*PICKFORD MARRIOTT
LOVE IN HER EYES SITS
PLAYING 1902Panel in gesso and oil, mother
of pearl and semi-precious
stone 50 x 47 x 8 cm
Purchased 1928*top right*PETER TAYLOR FIGURES IN A CHANGING LANDSCAPE c 1981-82
Polychromed carved and slab wood in two parts with bronze mask 226 cm high
Purchased 1982 with the assistance of the Visual Arts Board of the Australia Council*above*L. J. HARVEY and his students
Group of pottery

Back row. Frances Dunbar (1928), L. J. Harvey (1928)

Middle row: Ida Martin (1937); Mary Laurence (1925); L. J. Harvey (1927); Val McMaster
(c 1935-40)

Front row: Agnes Barker (1933); Agnes Barker (1931); Orma Smith (1933); Alma Williamson (1934)



above
CARLIER MAKIGAWA ARTICULATED TRIANGULAR
BRACELET AND TWO BROOCHES
Sterling silver, blued steel, brass 11 x 10 x 0.5cm
Purchased 1982 with the assistance of the Crafts Board of the
Australia Council

right
WILLIAM ELLIOTT COVERED URN 1814
Sterling silver with cast and engraved decoration
30 x 19 x 19cm
Gift of Mrs Gerald McCarthy in memory of her late husband, 1969

fine grain of Huon pine in formalized mannequin figures. The mythic imagery of these pieces is retained but the roughly hewn slabs of pine have been covered by splashes of green, yellow, red and blue paint, which both camouflages and abstracts the figures. Contemporary metal sculptures include Lenton Parr's *Rigel*, 1966-67; Inge King's monumental *Great planet*, 1976-77; Guy Boyd's *Swimmer with arms surrounding*; a group of works by Joel Elenberg; Margel Hinder's *Diatropic*; *Down the chute*, 1978, by Les Kossatz (which was the winning entry in the Andrew and Lilian Pedersen Memorial Prize for sculpture in 1978) and Robert Klippel's important *Metal sculpture*, 1972. The latter work creates the same off-beat elegance as his earliest junk assemblages but is totally fabricated. It is, perhaps, a token of and response to our increasingly mechanistic way of life.

Crafts

Colonial crafts are represented in the collection only by a silver and emu-egg desk-set attributed to Evan Jones and a pair of emu-egg inkwells by C. A. Brown of Brisbane. The latter was recently acquired by the Queensland Art Gallery Foundation and, as the major piece of identified Queensland colonial silver, is a significant addition to the collection.

Crafts in the first half of this century are also meagrely represented. A leather jewel casket by Walter Taylor is an interesting exception.

Contemporary Australian ceramics have been acquired since 1950 and the assistance of the Queensland Art Gallery Society in this area is especially appreciated. John Perceval's *Herald angel*, Arthur Boyd's tile *The baptism*, a red stoneware vase by Shigeo Shiga and a fine group of works by David and Hermia Boyd deserve special mention. This last group

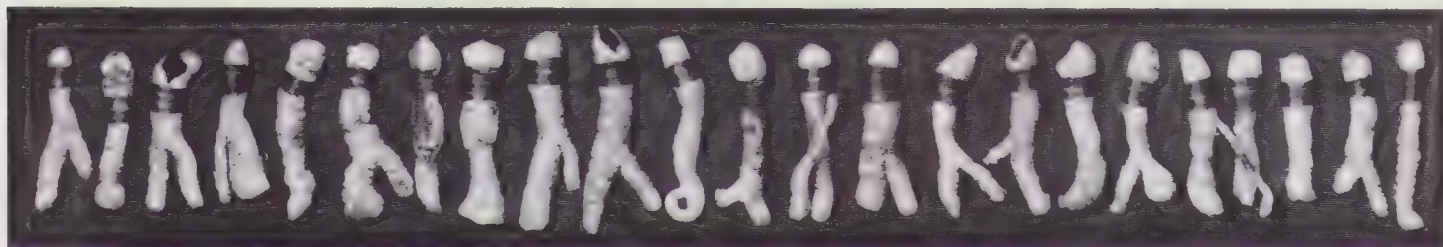


demonstrates consummate craftsmanship in the finely thrown shapes and a refined sensibility of decoration with simple glazes, vigorous brushwork or delicate sgraffito designs. The acquisition of works by local potters has been a continuing interest. Carl McConnell, Warren Palmer, Errol Barnes, Lyndal Moore and Bruce Anderson, among others, are represented by fine and typical works.

The Queensland Art Gallery expressed its interest in Australian craft by sponsoring a major Survey of Contemporary Australian Craft for the period of the Commonwealth Games. This involved selecting one hundred and seventy-five items from the areas of ceramic, textile/fibre and metalwork/jewellery.

The ceramic complement of the Survey amplifies the scope of the works already in the collection and contains such fine works as

below
JUTTA FEDDERSEN MUMIEN 1982
Fibre sculpture bound fibre forms (including human hair)
painted with clay and mounted in a red cedar box
48 x 28 x 9cm
Purchased 1982 with the assistance of the Crafts Board
of the Australia Council



Alan Peascod's *Form*, Sandra Taylor's *Bella casa*, Alan Watt's *Cloud Series I & II* and Phillip McConnell's *Blossom jar*.

The textile category contains what is possibly the best work in the Crafts Survey: Jutta Feddersen's *Mumien 24*. The bound forms of fibre and human hair in this work have a unique and disquieting power. Barbara Macey's quilt, *Wave 7*, Margaret Ainscow's *Kimono I* and Kay Lawrence's tapestry in five panels, *A walk around the inside looking out* (which was recently exhibited in the 'Łódź Textile Triennale' in Poland) are other highlights.

The metal-work/jewellery complement contains Matcham Skipper's *Chalice and paten*, Peter Tully's *Masi moments III*, Carlier Makigawa's refined *Articulated bracelet and brooches*, Susan Cohn's *Armings* and Norman Creighton's *Strathavon game*. The textile and metal-work components will form the nucleus for further contemporary acquisitions.

Glass promises to be one of the most exciting areas of craft development in the near future, and a gift of \$20,000 by Australian Consolidated Industries makes it possible for the Gallery to acquire works by contemporary glass artists. Julio Santos, Stan Melis, Warren Langley and Giselle Courtney are among those already represented.

Decorative Arts

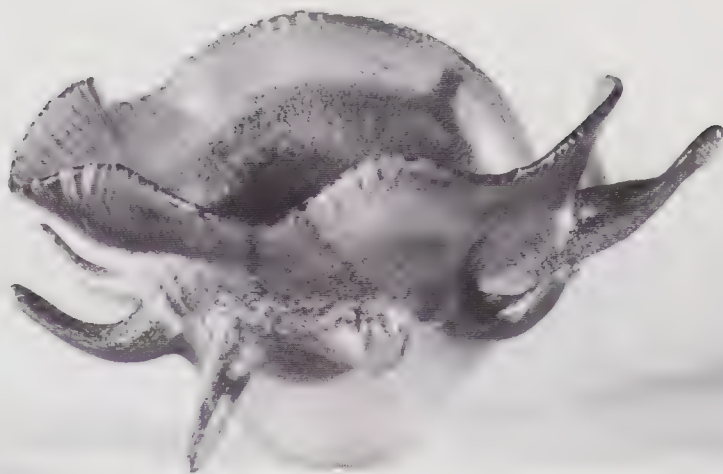
As the Queensland Art Gallery has had to depend on gifts and bequests as the basis of its small decorative arts collection, it is to be expected that representation is erratic. It was not until Robert Haines became Director in 1952 that decorative arts were actively purchased.

The collection of silver and Sheffield plate bequeathed by Colonel F. D. Le M. Gostling in 1942 provides a representative coverage of the Georgian and Victorian periods. A pair of repoussé stirrup cups presented to an ancestor in 1861 is the finest item in the bequest. A Scottish bullet-shaped tea-pot by J. MacKay (dated 1781-82), a coffee-pot by Fuller White (dated 1755-56), a presentation urn by William Elliott (dated 1814), and the recent purchase of a tea-caddy by Pierre Gillois, 1772, have added greater interest to the collection.

More than forty items of furniture were bequeathed by Mrs Blanche Buttner in 1972

HAROLD PARKER FIRST BREATH OF SPRING 1911
Marble 62 x 48 x 25 cm with base
Purchased 1912





STAN MELIS SEA FORM 1982
Hot blown and worked glass 12 x 22 x 19 cm
Purchased 1982 Queensland Art Gallery Foundation with funds
donated by A.C.I. Glass Pty Ltd

SONY MANNING VASE 1982
Porcelain, slipcast inlaid and fired in oxidized atmosphere to
1220° centigrade 28 x 9 cm diameter
Purchased 1982 with the assistance of the Crafts Board
of the Australia Council



to form the core of the furniture collection. This group spans the period from the seventeenth to the nineteenth centuries and includes a William IV mahogany card-table and continental marquetry chest of drawers. The Queensland Art Gallery intends to acquire several very fine items of furniture, which will become the focus of the existing collection.

Forty-three items of Bohemian glass were bequeathed by Dr Ernest Singer in 1975 and provide the greatest interest in the glass collection, with their variety of coloured bodies and fine quality engraving. Other items of note include a superb Waterford-style table stand, an Arts and Crafts period glass with green, trailed decoration, and a Venetian or Austrian enamelled tall vase recently gifted by Mrs L. Taylor.

Sir Henry Doulton gave twenty-seven items of his factory's production to the Queensland Government in 1892. These were transferred to the newly established Gallery in 1895 and, together with the gift of two terracotta biblical panels by George Tinworth and a Chang vase by John Shorter in 1933, provide the strongest group in the ceramic collection.

Dr Singer's bequest also provided a range of lace and embroidery items which improved the existing collection. The most significant item in the textile collection, however, is the dynamic tapestry, *Syncopée*, by Sonia Delaunay given by the Queensland Art Gallery Society in 1980. Delaunay became known as one of the most brilliant designer-decorators of this century and, together with her husband, Robert, was responsible for the movement known as 'Orphism'. *Syncopée* is a typical work in its syncopated rhythm of concentric, contrasting and harmonizing colours. It is intended that the textile collection will develop as a resource for Queensland textile artists and students.

Other gifts and purchases over the years have added important items to these collections, especially in 1968 when a group of contemporary works was acquired from the 'Design in Scandinavia' exhibition.

Considering the range of items already represented in the collection, it is envisaged that decorative arts will focus on the traditions of Europe and Australia but include fine examples from other cultures.

JOSEF LEBOVIC GALLERY

SPECIALIZING IN OLD AND RARE ETCHINGS, ENGRAVINGS AND PHOTOGRAPHS
BOUGHT AND SOLD



Original Photograph, Photographer Unknown,
"Melbourne Cable Tram Car and Dummy" c. 1880

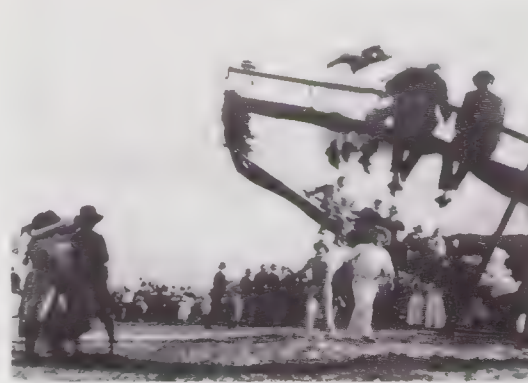


Original Photograph by Kerry & Co., "Australian
Aboriginal: Narimboo — Workii Tribe"
c. 1880

Original Photograph by Henry King, "North Shore,
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Original Bromoil by Harold Cazneau,
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Above: March
Left: June



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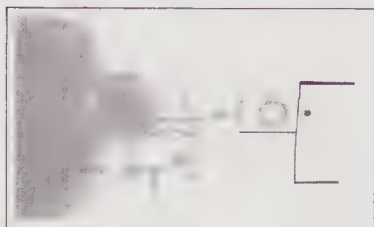
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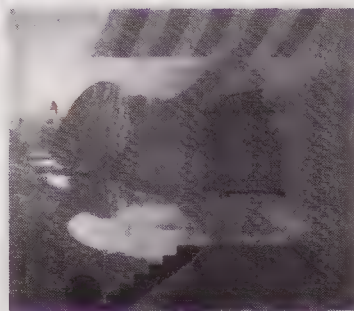
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Exhibitions, competitions and prizewinners, art auctions, recent gallery acquisitions, gallery prices, books received and classified advertising.

Exhibitions

This information is printed as supplied by both public and private galleries; thus, responsibility is not accepted by the Editor for errors and changes. Conditions for acceptance of listings and fees chargeable may be obtained by writing to the Directory Editor. Unless otherwise indicated exhibitions are of paintings.

Queensland

ART WORLD

3285 Pacific Highway, Underwood 4119
Tel. (07) 341 4899
Mixed exhibition — Tom McAulay, Heinz Steinmann, Rex Backhaus-Smith, Irvine Campbell, James E. Lyle.
Monday to Friday: 9 - 5
Saturday: 9 - 12
Sunday 1 - 5

BARRY'S ART GALLERY

34 Orchid Avenue, Surfers Paradise 4217
Tel. (075) 31 5252
Large selection of paintings by prominent Australian artists.
July: Henry Bastin, Sam Byrne
August: Roland Wakelin
September: Mixed exhibition
Tuesday to Saturday: 11 - 6
Tourist season: hours extended; viewing by appointment

BOSTON GALLERY

5 Boston Street, Clayfield 4011
Tel. (07) 262 2016
Representing young artists.
Wednesday to Sunday: 11 - 7

CINTRA HOUSE GALLERIES

23 Boyd Street, Bowen Hills 4006
Tel. (07) 52 7522
Dealers in fine art.
20 May - 12 June: Joy Roggenkamp
17 June - 10 July: Christoph McVinish — paintings, drawings
9 - 14 August: Antique jewellery and furniture
2 - 25 September: Ralph Wilson
Tuesday to Sunday 10 - 5.30

DE GRUCHY GALLERY

55-57 Jephson Street, Toowong 4066
Tel. (07) 371 3636
Changing exhibitions of the work of artist-craftsmen in textiles, ceramics, glass and jewellery.
Monday to Friday: 9 - 5
Saturday: 9 - noon

DE'ISLE GALLERY

The Village Green, Montville 4555
Tel. (071) 45 8309
Continually changing exhibitions of paintings of quality.
Daily: 11 - 5

IMAGERY GALLERY

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South Brisbane 4101
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Queensland's only dedicated photographic gallery specializing in exhibitions, workshops and photographic tours.
Monday to Friday: 10.30 - 3.30
Evenings, weekends as advertised

JOHN COOPER EIGHT BELLS GALLERY

3026 Gold Coast Highway,
Surfers Paradise 4217
Tel. (075) 31 5548
Changing continuous exhibitions of paintings in stock — Friend, Crooke, Rees, Boyd, Ashton, Lindsay, Wakelin, Thyra Davey, Stanton-Cook, Tony Johnston, de Maistre, et cetera.
Tuesday to Sunday: 11 - 5.30

JOY BOWMAN GALLERIES

6 Leichhardt Street, Spring Hill,
Brisbane 4000
Tel. (07) 221 6532
Permanent exhibitions of crafted furniture, crafts, earth clothes.
Additional exhibitions of crafts also presented.
Monday to Friday: 10 - 4
Saturday, Sunday: 10 - 5

LINTON GALLERY

421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
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Thursday until 9
Saturday: 9 - noon

PHILIP BACON GALLERIES

2 Arthur Street, New Farm 4005
Tel. (07) 358 3993
Tuesday to Sunday: 10 - 6

QUEENSLAND ART GALLERY

Queensland Cultural Centre,
South Brisbane 4101
Tel. (07) 240 7333
3 May - 5 June: The Entombed Warriors: terracotta figures of warriors and horses of the Qin Dynasty of China
9 May - 18 June: German Contemporary Drawings
4 August - 4 September: Streeton in France — 1918 — watercolours, drawings
Monday to Saturday: 10 - 5
Friday until 9
Sunday: 1 - 5

RAY HUGHES GALLERY

11 Enoggera Terrace, Red Hill 4059
Tel. (07) 369 3757
17 June - 7 July: Keith Looby
8 - 28 July: Sally Lestrangle
29 July - 18 August: Ian Smith
Tuesday to Saturday: 11 - 6

DOWN'S GALLERY



135 Margaret Street,
Greyhound Building,
TOOWOOMBA, QLD. 4350

Phone: (076) 32 4887
Director: Phyllis Hobart

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Tel. (07) 221 3455
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August: 94th Annual exhibition of
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Sunday: 2 - 5

SHERIDAN GALLERY

Blockside and Ferguson Building
144 Adelaide Street, Brisbane 4000
Tel. (07) 229 9701
Alternating mixed and solo exhibitions by
leading artists including Doyle, Johnson,
Kilvington, Brophy, Boyd, Dickerson,
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Monday to Friday: 9.30 - 4.30
Saturday: 9 - noon

SWANN GALLERY

54 Musgrave Road, Red Hill 4059
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Saturday: 10 - 1

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Brisbane 4000
Tel. (07) 229 1981
June: Amos; Mullins
July: Stephenson; A. E. Read
August: Inson; Max Hurley
September: Gary Baker; Bartlett
Japan Room: 17th - 20th century
woodcuts
Monday to Saturday: 10 - 4
Friday until 7

YOUNG MASTERS GALLERY

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317 George Street, Brisbane 4000
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Sunday 2 - 5

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Thursday until 6
Saturday, Sunday: 11 - 4

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Retrospective
4 July - 20 August: Project 42: Japanese
ceramic artists working in Australia
26 August - 30 September: Australian
Arcady
28 August - 3 October: The Asian Interface
2 September - 19 October: Aboriginal
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Artists
11 June - 1 July: Greg Adams; Luis Vargas
— drawings
2 - 22 July: John Earle

23 July - 12 August: Linda McCartney's photographic exhibition; book launching
13 - 26 August: Charles Blackman — paintings, drawings; book launching
27 August - 9 September: Ian van Wieringen
10 - 23 September: Ken Johnson
24 September - 14 October: Stan Ostoja-Kotkowski — laser images and optical collages
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2 - 21 June: Harry Hammond: Pop People from Mantovani to the Beatles — photography
5 - 22 July: Sydney Printmakers — etchings, woodcuts, linocuts, serigraphs, lithographs
1 - 3 August: Camellia Show
9 - 23 August: Royal Art Society
Monday to Friday: 10 - 4
Thursday until 6

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Tel. (02) 326 2122
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18 June - 5 July: Frank Hinder
9 - 26 July: Jen Butler — sculpture
30 July - 16 August: Gallery Artists
20 August - 6 September: John Aland — mixed media
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Tuesday to Saturday: 10.30 - 5.30

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87 West Street, Crows Nest 2065
Tel. (02) 922 1436
Continuous exhibition of original prints by Australian and overseas artists.
Tuesday to Friday: 11 - 6
Saturday: 11 - 5

FOUR WINDS GALLERY

Shop 12, Bay Village,
28 Cross Street, Double Bay 2028
Tel. (02) 328 7951
Permanent exhibition of American Indian turquoise, coral and silver jewellery, Puebloan pottery, Navajo weavings; prints, lithographs and Kachina dolls.
Monday to Saturday: 10 - 5

GALLERY A

21 Gipps Street, Paddington 2021
Tel. (02) 33 6720
Contemporary paintings, sculpture, drawings.
Monday to Saturday: 10 - 6

GALLERY 460

460 Avoca Drive, Green Point,
Gosford 2250
Tel. (043) 69 2013
Changing exhibitions of works by contemporary Australian painters, printmakers and sculptors, and a large collection of graphics from England, France and the United States of America.
27 May - 12 June: Charles Gosford; Ken Cowell; Terry Baker — ceramics and timber crafts
15 July - 7 August: Heather Bell: Gallery 460 second birthday exhibition
12 August - 11 September: Mixed exhibition
16 September - 2 October: Allan Hindow; Bernd Heinrich
Wednesday to Sunday: 11 - 6

GALLERY LA FUNAMBULE

31 Cook's Crescent, Rosedale South,
via Malua Bay 2536
Tel. (044) 71 7378
Changing exhibitions of works by established Australian artists.



THE DE' LISLE GALLERY

in the dress circle of Queensland's Sunshine Coast, shows important fine art and seeks paintings of excellence.

Hours 11 to 5 daily

THE VILLAGE GREEN, SCENIC DRIVE,
MONTVILLE, QUEENSLAND 4555
Tel. (071) 45 8309

VICTOR MACE Fine Art Gallery

35 McDougall St., Milton, Qld. 4064

Gallery Hours: Saturday to Wednesday
11 a.m. - 5.30 p.m.
Telephone (07) 369 9305

creative ninety-two

REPRESENTING
LEADING QUEENSLAND
and
INTERSTATE ARTISTS

Directors: J & J Taylor
Dealers in Antique Maps and Engravings.
92 Margaret Street, next to Travelodge
TOOWOOMBA, Queensland 4350
Phone: (076) 32 8779 A/H 32 3196

The Painters Gallery

32½ Burton Street East Sydney 2000 (02) 356 1541

VON BERTOUCHE GALLERIES

**61 LAMAN STREET
NEWCASTLE 2300**

Gallery hours 12 to 6pm
Friday Saturday Sunday
Monday and Tuesday
or by arrangement
Telephone (049) 23584

BETH MAYNE'S STUDIO SHOP

Presenting prints, drawings and paintings
by contemporary artists and earlier
well-known artists.

Cnr. Palmer and Burton Streets, Darlinghurst. 2010
Telephone (02) 357 6264. A.H. 331 5690
11 a.m. - 6 p.m. Tuesday to Saturday

Saturday, Sunday, public holidays;
3 - 8 (from 1 November - 30 March;
Wednesday to Sunday).

GARRY ANDERSON GALLERY
12 Macleay Street, Potts Point 2011
Tel. (02) 357 3256
Continuous exhibitions of Australian and
overseas art.
11 May - 4 June: 20th Century Nudes
7 June - 2 July: Joe Felber — works on
paper
6 July - 6 August: Winter Exhibition
10 August - September: Noel McKenna —
etchings; Greg McBean — photography
Tuesday to Saturday: noon - 6
Or by appointment

HAMER-MATHEW GALLERIES
180 Jersey Road, Woollahra 2025
Tel. (02) 32 4605
Australian and European paintings
pre-1940.
Permanent exhibition of ceramics by
leading Australian potters.
6 - 30 July: Henry Hanke
Monday to Saturday: 11 - 6
Sunday: 1 - 5

HOGARTH GALLERIES
Walker Lane, Paddington 2021
Tel. (02) 357 6839
Changing exhibitions of contemporary and
avant-garde Australian and international art
every three weeks.
Tuesday to Saturday: 11 - 6

HOLDSWORTH GALLERIES
86 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364
New exhibitions every three weeks of
contemporary Australian and overseas
paintings, prints and sculpture.
Monday to Saturday: 10 - 5

IMAGES
27 Glebe Point Road, Glebe 2037
Tel. (02) 692 9980
Changing exhibitions of contemporary
photography.
Wednesday to Friday: 12 - 6
Saturday, Sunday: 1 - 5

IVAN DOUGHERTY GALLERY
Cnr Albion Avenue and Selwyn Street,
Paddington 2021
Tel. (02) 339 9526
Important contemporary art.
Monday to Friday: 10 - 5
Saturday: 1 - 5

JOSEF LEBOVIC GALLERY
294 Oxford Street, Paddington 2021
Tel. (02) 356 1840
Australian and European prints from
1490 to 1940. Australian photography
from 1850 to the 1930s and 1940s.
Catalogues available.
18 June - 31 July: Australian Photo-
graphy 1850-1930
24 September - 31 October: Historic
Sydney 1790-1940 — etchings,
engravings, drawings, watercolours
Monday to Friday: 1 - 6
Saturday: 10 - 6

KUNAMA GALLERIES (SYDNEY)
18 Watson Street, Neutral Bay 2089
Tel. (02) 90 2538
Paintings and drawings of the Heard
Island Expedition, by Alasdair McGregor
on view at the gallery (by appointment)
from 1 April - 10 July, followed by a
special exhibition, from 13 - 17 July, at
the Opera House Exhibition Hall, Sydney.

KUNAMA GALLERIES
Kosciusko Road, Jindabyne East 2627
Tel. (0648) 67 193
Resident artist, Alan Grosvenor
Wednesday to Monday: 9 - 3

MACQUARIE GALLERIES
204 Clarence Street, Sydney 2000
Tel. (02) 29 5787, 290 2712
24 May - 12 June: Kerrie Lester — recent
work
14 June - 3 July: Margaret Wilson —
paintings and works on paper
Tuesday to Friday: 10 - 6
Saturday: noon - 6
Monday: by appointment

**MARK WIDDUP'S COOK'S HILL
GALLERIES**
67 Bull Street, Cook's Hill,
Newcastle 2300
Tel. (049) 26 3899
Five exhibiting galleries showing profes-
sional artists on a three-weekly schedule.
17 June - 4 July: Maynard Waters; Chris
Sanders — ceramics
8 - 25 July: Scott McDougall; Michael
Meszaros — bronze sculpture; Warren
Palmer — ceramics
19 August - 5 September: David Perks;
Victorian Ceramics Group
9 - 30 September: Neil Taylor, Peter
Chapman; Jeff Mincham — ceramics
Friday, Saturday, Monday: 11 - 6
Sunday: 2 - 6

MODERN ART GALLERY
Leacocks Lane (off Hume Highway),
Casula 2170
Tel. (02) 602 8589
Changing exhibitions of established and
evolving artists.
Saturday, Sunday: 11 - 5
Or by appointment

MORI GALLERY
56 Catherine Street, Leichhardt 2040
Tel. (020) 560 4704
Monday to Saturday: 10 - 6

**NEW ENGLAND REGIONAL
ART MUSEUM**
Kentucky Street, Armidale 2350
Tel. (067) 72 5255
The home for the Armidale City,
Chandler Coventry and Howard Hinton
Collections. A superb collection of
Australian art.

**NEWCASTLE REGION ART
GALLERY**
Laman Street, Newcastle 2300
Tel. (049) 2 3263
29 July - 28 August: Eric Wilson
2 September - 2 October: Mattara
Invitation Art Purchase
Monday to Friday: 10 - 5
Saturday: 1.30 - 5
Sunday, public holidays: 2 - 5

OLD BREWERY GALLERY
24 The Esplanade, Wagga Wagga 2650
Tel. (069) 21 5274
Regular exhibitions and quality stock
from emerging and established artists
always on show. Agents for leading
Riverina artists.
Thursday to Sunday: 11 - 5
Or by appointment

PAINTERS' GALLERY
32½ Burton Street, East Sydney 2000
Tel. (02) 356 1541

Paintings, prints and drawings by both early and contemporary artists.
7 June - 2 July: Ingrid Van Dyk — drawings
5 - 30 July: Frederick Fzelle; Barbara Davidson — lithographs
2 - 27 August: Douglas Dundas Retrospective
30 August - 17 September: Georgina Worth; John Kingsmill
20 September - 15 October: Jean Appleton
Tuesday to Friday: 10 - 5
Saturday: noon - 5

PARKER GALLERIES

39 Argyle Street, Sydney 2000
Tel. (02) 27 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday: 9.15 - 5.30

PHILLIPS OLD AND RARE PRINTS

372 Pacific Highway, Crows Nest 2065
Tel. (02) 43 4038
Etchings, engravings and lithographs on all subjects; in particular, pochoir, theatre, birds, botanical, Australiana.
May - June: Military and Marine Prints
Tuesday to Saturday: 10 - 5
Thursday until 8

POCHOIR

North Sydney Shoppingworld, Plaza level, 77 Berry Street, North Sydney 2060
Tel. (02) 922 2843
Original prints by Australian and overseas artists. Contemporary silver, glass, jewellery, pottery by Australian artists
Conservation framing specialists.
Monday to Friday: 9 - 5.30
Thursday until 9

PRINTERS GALLERY

5/80-82 Atchison Street, Crows Nest 2065
Tel. (02) 43 2753
Re-located in new town-house setting. Gallery specializing in low-edition, original prints.
Tuesday to Saturday: 11 - 5

PRINT ROOM

141 Dowling Street, Woolloomooloo 2011
Tel. (02) 358 1919
Original etchings, lithographs, screen-prints, woodblock prints, drawings and photography by Australian and overseas artists, both contemporary and traditional.
Tuesday to Saturday: 11 - 6

Q GALLERY

Birkenhead Point (top level), Drummoyne 2047
Tel. (02) 81 3615
Fine original works by Australian artists: oils, watercolours, pastels, sculpture, limited-edition prints in changing displays.
Wednesday to Saturday: 10 - 5
Thursday until 8
Sunday: 11 - 5

ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst 2010
Tel. (02) 331 6692
28 May - 15 June: Ian Grant — paintings, drawings; Stephen Barwell; Stephen Wilson — photography
18 June - 6 July: Ian Pearson — paintings, prints; Bill Leak

9 - 27 July: David Preston; Noela Hills — drawings
30 July - 17 August: Peter Wright; Jonathon Dell; Francis Yin — drawings
20 August - 7 September: Mark Thompson — sculpture; Sally Robinson — prints
10 - 28 September: Bryan Westwood Greg Johns — sculpture
Tuesday to Saturday: 11 - 6

RUDY KOMON ART GALLERY

124 Jersey Road, Woollahra 2025
Tel. (02) 32 2533
Contemporary Australian art
July: Petr Herel — prints
August: Charles Blackman
September: Ian McKay — sculpture
Monday to Saturday: 10 - 5

S. H. ERVIN MUSEUM AND ART GALLERY

National Trust Centre, Conservatory Hill, Sydney 2000
Tel. (02) 27 9222
Changing exhibitions of the work of important Australian artists.
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

ULMARRA GALLERIES

4/5 Coldstream Street, Ulmarra 2462
Tel. (066) 44 5297
Changing exhibitions of works by established and promising Australian and international artists.
Specialists in antiquarian etchings, engravings, maps.
Monday to Friday: 10 - 5
Sunday: 2 - 5

VIVIAN ART GALLERY

12/309 Forest Road, Hurstville 2220
Tel. (02) 579 4383
Selected works by renowned Australian artists and exciting newcomers. Original oils, watercolours, pastels, etchings, ceramics. Investment advisers.
Monday to Saturday: 10.30 - 5
Thursday until 7

VON BERTOUCHE GALLERIES

61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
3 - 27 June: Virginia Geyl: The Europeanization of Newcastle; Luis Vivas — resins and synthetic polymer paint on carved wood; Hans Westerman — bowls, spoons and spatulas in native woods
1 - 24 July: to be announced
Friday to Monday: 11 - 6
Or by arrangement

WAGNER ART GALLERY

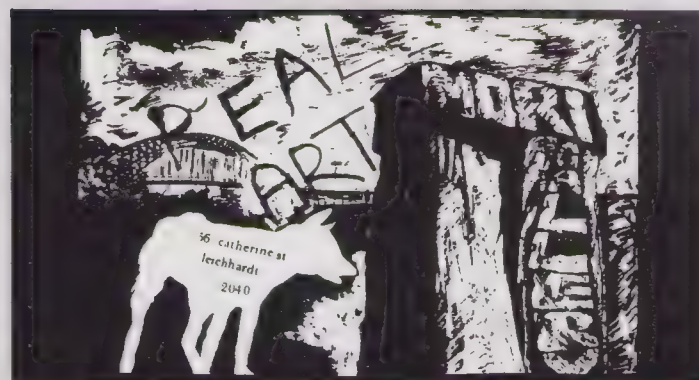
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Selection of Australian paintings and graphics. New exhibitions every three weeks.
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

WATTERS GALLERY

109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
Tuesday to Saturday: 10 - 5

WORKSHOP ARTS CENTRE

33 Laurel Street, Willoughby 2068
Tel. (02) 95 4743, 6540
A practical centre for individual instruction and experimentation in the creative arts with regularly changing exhibitions by students and invited artists.



1983

GALLERY
a

21 GIPPS STREET
PADDINGTON
SYDNEY
AUSTRALIA
PHONE 33 6720

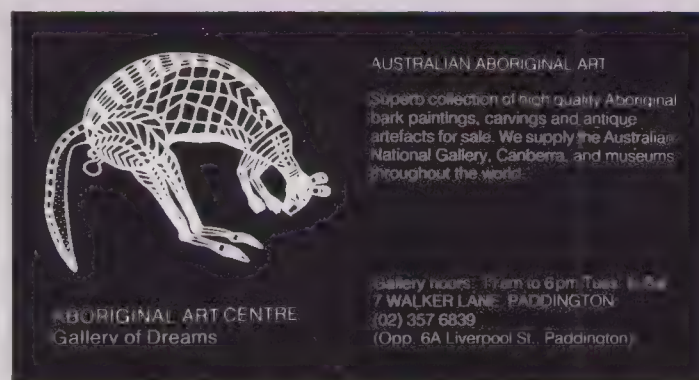
HOURS
MON-SAT 10am 6pm

Exhibiting
June through September

ROBERT BOYNES
paintings

FRANK HINDER
paintings

JUDY SILVER
paperworks

LOU LAMBERT
sculptures


AUSTRALIAN ABORIGINAL ART

Superb collection of high quality Aboriginal bark paintings, carvings and antique artefacts for sale. We supply the Australian National Gallery, Canberra, and museums throughout the world.

Gallery hours: 10am to 6pm Tues - Sat
7 WALKER LANE, PADDINGTON
(02) 357 6839
(Opp. 6A Liverpool St., Paddington)

Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN
AND OVERSEAS ARTISTS
Two separate exhibitions every four weeks

2 Solander Court
Yarralumla, A.C.T.
Director Joy Warren

Gallery Hours: 11 am to 5 pm
Wednesday to Sunday
Telephone (062) 81 2021

Heide

PARK AND ART GALLERY

24 May - 10 July

Alice in Wonderland by Charles Blackman

22 July - 21 Aug.

Australian Perspecta 1983

Works on paper and photography

mounted in conjunction with Monash University

Exhibition Gallery

30 Aug. - 9 Oct.

Adrian Lawlor — A Portrait

7 Templestowe Rd.
Melbourne
Telephone
Director:
Hours: Tuesday-Friday

Bulleen 3105 Victoria
(03) 850 1849
Maudie Palmer
Friday 10 - 5
Sat & Sun 12 - 5



CANBERRA SCHOOL OF ART GALLERY

EXHIBITIONS MONTHLY

Baldessin Crescent, Acton
P.O. Box 1561, Canberra City, A.C.T. 2601
Gallery hours: Wednesday - Friday 11 a.m. - 5 p.m.
Saturday 12 - 5 p.m. Sunday 2 - 5 p.m.
All enquiries:
Peter Haynes, Curator of Exhibitions
Telephone (062) 46 7946

4 - 18 June: Students' printmaking
25 June - 9 July: Young people's art
16 - 30 July: Students' painting
6 - 20 August: Students' watercolour,
mosaic, embroidery and design
27 August - 10 September: Tim Gibb —
sculpture
17 September - 1 October: Students'
works on paper
Monday to Friday: 10 - 4 and 7 - 9
Friday: 10 - 4
Saturday: 9 - 3

10 June - 3 July: Margaret Harrison —
paintings, mixed media
5 - 21 August: Conrad Atkinson
September: The Collage Show: including
Robert Klippel, Elwyn Lynn, Gareth
Sansom
Wednesday to Friday: 11 - 5
Saturday: 12 - 5
Sunday: 2 - 5

CHAPMAN GALLERY

31 Captain Cook Crescent, Griffith
Tel. (062) 95 8666
Daily: 1 - 6

A.C.T.

AUSTRALIAN NATIONAL GALLERY

Canberra 2600
Tel. (062) 71 2411
International Prints:
April - 30 June: The Screenprint:
L'Estampe Moderne
Photography:
2 May - 17 July: Human Interest:
Photography from J. H. Lartigue to Cartier-
Bresson
23 July - 9 October: The New American
Colour Photography
Education:
The Materials of Art. 3.
Theatre Arts:
June - October: *Scheherazade*
Monday to Saturday: 10 - 5
Sunday: noon - 5
Closed Good Friday and Christmas Day

ARTS COUNCIL GALLERY

Gorman House, Ainslie Avenue, Braddon
2601
Tel. (062) 48 9813
Permanent, non-profit gallery holding
regular exhibitions of local and interstate
work.
By appointment

BEAVER GALLERIES

9 Investigator Street, Red Hill 2603
Tel. (062) 95 9803
Paintings, sculpture and crafts. Major
exhibitions monthly. Stock display
includes furniture in solid Tasmanian
timbers.
5 - 25 June: Richard Morrell — glass;
Diana Conroy — woven tapestries
3 - 23 July: Five Northern Rivers Wood-
craftsmen — furniture and woodcraft
7 - 27 August: Beaver Galleries Award
Exhibition — Creative Works in Fabric and
Thread
4 - 24 September: Peter Carrigy — wood
carving and woodblocks on handmade
paper
Wednesday to Sunday, public
holidays: 10.30 - 5

BOLITHO GALLERY

Cnr Victoria and Hoskins Streets,
Hall 2618
Tel. (062) 30 2526
Wednesday to Sunday: 11 - 5
Or by appointment

CANBERRA SCHOOL OF ART GALLERY

Baldessin Crescent, Acton 2601
Tel. (062) 46 7946

HUGO GALLERIES

Shop 9, Thetis Court, Manuka 2603
Tel. (062) 95 1008
Specializing in lithographs, etchings and
screenprints.
International collection — Miro, Moore,
Vasarely, Christo, Olsen.
Over 200 graphics.
Monday to Friday: 9.30 - 4.30
Saturday: 9.30 - 12.30

NAREK GALLERIES

Cuppacumbalong, Naas Road,
Tharwa 2620
Tel. (062) 37 5116
Regular one-man and group exhibitions by
leading Australian craftsmen working in
ceramics, fibre, wood, glass and metals.
5 June - 3 July: Bruce Carnie — fibre;
Sandra Black, Di Peach — porcelain.
Wednesday to Sunday and public
holidays: 11 - 5

SOLANDER GALLERY

2 Solander Court, Yarralumla 2600
Tel. (062) 81 2021
Representing major Australian and
overseas artists.
24 June - 17 July: Keith Looby: Mykal
Zschech — screenprints
22 July - 14 August: David Voigt —
paintings, works on paper; Con Rhee —
glass, montage
19 August - 11 September: John Coburn;
Leon Pericles — prints
Wednesday to Sunday: 11 - 5

Victoria

ANDREW IVANYI GALLERIES

262 Toorak Road, South Yarra 3141
Tel. (03) 241 8366
Changing display of works from well-
known and prominent Australian artists.
Monday to Saturday: 11 - 5
Sunday: 2 - 5

AUSTRALIAN GALLERIES

35 Derby Street, Collingwood 3066
Tel. (03) 417 4303, 4382
30 May - 11 June: Bryan Westwood
20 June - 2 July: Peter Schipperheyn —
sculpture; Ray Arnold — screenprints
11 - 23 July: Murray Champion
1 - 20 August: Brett Whiteley — paint-
ings, drawings
29 August - 10 September: Rae Marks
19 September - 1 October: John Borraack
Monday to Friday: 10 - 5.30
Saturday: 10 - 1

BALLARAT FINE ART GALLERY

40 Lydiard Street North 3350
Tel. (053) 31 5622
Tuesday to Friday: 10.30 - 4.30
Saturday: 11 - 4.30
Sunday: 2 - 4.30

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, Richmond 3121
Tel. (03) 428 6099
Tuesday to Friday: 10.30 - 5
Saturday: 11 - 5

EARL GALLERY

6 Ryrie Street, Geelong 3220
Tel. (052) 22 1128
Continuing display of investment quality
Australian paintings.
Monday to Friday: 11 - 4
Sunday: 2 - 5

EDITIONS GALLERIES

Roseneath Place, South Melbourne 3205
Tel. (03) 699 8600
Ongoing exhibitions of Australian,
European and Japanese original prints
and paintings. Recognized as widest
selection in this country.
Monday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 6

ELTHAM GALLERY

559 Main Road 3095
Tel. (03) 439 1467
Regular exhibitions of traditional and
contemporary Australian paintings.
Jewellery and ceramics also featured.
Wednesday to Saturday: 11 - 5
Sunday: 1 - 5

FINE ARTS GALLERY

33 Honeysuckle Street, Bendigo 3550
Tel. (054) 43 7960
Artists represented include David
Drydan, Kenneth Jack, John Borraack,
Ludmilla Meilerts, Vicki Taylor, Paul
Cavell, Bill Walls, Bill Delecca.
Daily: noon - 6
Or by appointment

FIVEWAYS GALLERIES

Mt Dandenong Road, Kalorama 3766
Tel. (03) 728 5975, a.h. 728 5226
Regular catalogued exhibitions.
Continuing exhibitions of oils, water-
colours, pastels by well-known artists.
Saturday to Thursday: 11 - 5

GOLDEN AGE GALLERY

24 Doveton Street South
Ballarat 3350
Tel. (053) 32 2516
July: Alan Sumner Retrospective —
paintings, screenprints, stained glass
September: Tom Gleghorn
Monday to Friday: 12 - 5.30
Saturday, Sunday: 2 - 5.30

GOULD GALLERIES

270 Toorak Road, South Yarra 3141
Tel. (03) 241 4701
Continuous exhibitions of fine oils
and watercolours by only prominent
Australian artists, from 1900 to today
Monday to Saturday: 11 - 5.30
Sunday: 2 - 5.30

GREYTHORN GALLERIES

2 Tannock Street, North Balwyn 3104
Tel. (03) 857 9920
Featuring fine Australian paintings by
leading artists.
Monday to Friday: 11 - 5
Saturday: 10 - 5
Sunday: 2 - 5

GRYPHON GALLERY

Melbourne State College
757 Swanston Street, Carlton 3053
Tel. (03) 341 8587
20 June - 8 July: Interpretations: Anne
Greenwood, Alison Magilton, Sophie
Placek, Marc Clark — fibre, sculpture
18 - 29 July: Optical Deformation:
Alexander Syndikas — photography
1 - 19 August: Vic O'Connor: Selected
Paintings 1939-83
12 - 30 September: Elwyn Dennis: Three
Years — environmental sculpture
Monday to Saturday: 10 - 4
Wednesday: 10 - 7.30

HEIDE PARK AND ART GALLERY

7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
24 May - 10 July: Charles Blackman:
Alice in Wonderland
22 July - 21 August: Australian Perspecta
1983 — works on paper and photography
mounted in conjunction with Monash
University Exhibition Gallery
30 August - 9 October: Adrian Lawlor —
A Portrait
Tuesday to Sunday: 10 - 5

JAMES EGAN GALLERY

7 Lesters Road, Bungaree 3343
Tel. (053) 34 0376
Featuring the unique canvas, timber and
hide paintings of James Egan.
Daily: 9 - 7

JOAN GOUGH STUDIO GALLERY

326-328 Punt Road, South Yarra 3141
Tel. (03) 26 1956
Non-profit, no commission on sales,
exhibition gallery. Contemporary Art
Society (Vic.) headquarters.
Life drawing Tuesday 6 p.m.
Functions monthly.

JOSHUA MCCLELLAND PRINT ROOM

105 Collins Street, Melbourne 3000
Tel. (03) 63 5835
Topographical and historic prints.
Monday to Friday: 10 - 5

MAKERS MARK GALLERY

85 Collins Street 3000
Tel. (03) 63 3254
Changing exhibitions and display of the
work of creative Australian goldsmiths
and silversmiths.
Monday to Thursday: 10 - 5
Friday: 10 - 6.30

MANYUNG GALLERY

1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Exhibitions of oils and watercolours by
well-known Australian artists.
Daily: 10.30 - 5

METZ WEBB PRINTS

9 Horsburgh Grove, Armadale 3143
Tel. (03) 209 7188
Australian distributor contemporary art.
Limited-edition prints from the United
Kingdom and France.
Catalogue changes two-monthly
intervals.
Monday to Thursday: 3 - 6
Or by appointment

**MOORABBIN ART GALLERY
and ROGOWSKI'S ANTIQUES**

342 South Road, Moorabbin 3189
Tel. (03) 555 2191
Paintings by prominent Australian and

BOLITHO GALLERY

Contemporary Australian & Overseas artists
Gallery closed June 27 to August 30

Chippendale and Hoskins Streets, Hall, A.C.T. 2618 (062) 95 8800
Directors: Adele Adams and Georgina Bolitho
Wednesday to Sunday 11am-5pm

PAINTINGS BY ROBERT YOUNG

August 14-24 1983



Did you put the cat out before we left Melbourne
Oil on board 50 x 40 cm

FIVE WAYS GALLERIES KALORAMA

Open Daily 11 a.m.—5 p.m. Closed Fridays
Mt. Dandenong Road, Kalorama, Vic. 3766.
(03) 728 5975 a.h. 728 5226

Chapman Gallery Canberra

31 Captain Cook Crescent, Manuka. A.C.T. 2603

Overseas and Australian Prints, Paintings and Sculpture

Hours: Wed, Thur, Fri — 1 pm to 6 pm
Sat, Sun — 10 am to 6 pm or by appointment
Telephone: (062) 95 8666

Director: Judith Behan

LITHOGRAPHS SCREENPRINTS ETCHINGS LINOCUTS • WOODCUTS

Continuous ongoing exhibitions with regular major exhibitions. Dealers and publishers of Australian, European and Japanese limited edition original prints. The largest selection in this country. **Dealer enquiries invited.**

Editions Galleries

*Roseneath Place, Sth. Melbourne. Tel: 699 8600.
(off Market St. near Clarendon St.)
Open Sat & Sun, 2-6pm. Weekdays, 10 - 5.30pm.*

Specialists of Oriental Antiques and Paintings

JUNE EXHIBITION

TASUO SAITO
Sumie Painting by
the Zen Master
from Japan

JULY EXHIBITION

MANJUL GUPTA
with her Tapestries and
Mythical Drawings
of India

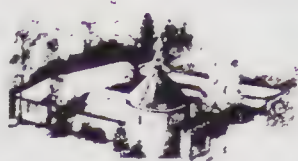
AUGUST EXHIBITION

XU MIN
Contemporary Chinese Paintings



East & West Art

1019 High Street, Armadale, 3143
Victoria, Australia. Telephone: 20 7779
Daily 10-6, Sat 9-1



MANYUNG

Open 7 days a week

Gallery Hours
10.30 a.m. to 5.00 p.m. daily

PAINTINGS, SCULPTURE,
JEWELLERY AND CERAMICS

GALLERY

1408 Nepean Highway
Mount Eliza
Telephone 787 2953

MANAGING DIRECTOR: RON HANCOCK

European artists; also permanent exhibition of over seventy works by Tom B. Garrett.
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2.30 - 5.30

POWELL STREET GALLERY

20 Powell Street, South Yarra 3141
Tel. (03) 26 5519
6 - 17 June: Michael Kearsy, Ross Gash
20 June - 8 July: Paul Hopmeier — sculpture
11 - 22 July: Suzanne Archer
25 July - 12 August: Mandy Martin
15 - 26 August: Stephen Bush, Laurie Petersen
29 August - 16 September: Geoffrey Lowe
19 September - 7 October: Allan Mitelman
Monday to Friday: 10.30 - 5.30
Saturday: 10 - 1

PRINT COUNCIL OF AUSTRALIA

105 Collins Street, Melbourne 3000
Tel. (03) 654 2460
Promotes the production and appreciation of Australian hand-printed graphics.
Membership includes artists, organizations, schools and interested people.
Original, limited-print editions commissioned annually for members' selection.
Monday to Friday: 9.30 - 3.30

PROFILE GALLERY

763 Glenhenty Road,
South Caulfield 3162
Tel. (03) 523 9653
An exhibiting gallery specializing in contemporary Australian painting.
1 - 15 June: John Burgess — paintings, drawings
27 July - 10 August: Peter Jacobs
17 August - 7 September: Australian Art Glass
24 August - 8 September: Jan Northeast — prints
14 - 28 September: Brad O'Brien
Tuesday to Saturday: 11 - 6

REALITIES GALLERY

35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 - 6
Saturday: 11 - 4

SHEPPARTON ARTS CENTRE

70 Welsford Street, Shepparton 3630
Tel. (058) 21 6352
Changing exhibitions monthly.
Permanent collection of Australian paintings, prints and drawings.
Specialist collection of Australian ceramics.
Monday to Friday: 1 - 5
Sunday: 2 - 5

THE FIELD WORKSHOP

rear 338 Clarendon Street,
South Melbourne 3205
Tel. (03) 690 4249
Established as an editing facility for printmakers, now also features individual and group exhibitions in all media.
Wednesday to Friday: 10 - 6
Saturday: 9 - 3
Sunday: 1 - 5

TOLARNO GALLERIES

98 River Street, South Yarra 3141
Tel. (03) 241 8381
Tuesday to Saturday: 10 - 5.30

UNIVERSITY GALLERY

University of Melbourne, Parkville 3052
Tel. (03) 341 5148
31 May - 8 July: Kenneth Rowell — theatre sets and costumes
6 - 26 June: From Plate to Final Work — prints
21 July - 2 September: Donald Thomson Collection: Aboriginal artefacts
Tuesday, Thursday, Friday: 10 - 5
Wednesday: 10 - 7

South Australia

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, Adelaide 5000
Tel. (08) 223 7200
27 May - 7 August: Drawings of Hans Heysen: from the A.G.S.A. Collection
15 June - 17 July: The Entombed Warriors: terracotta figures of warriors and horses of the Qin Dynasty of China
24 June - 21 August: International Photography from the National Gallery of Victoria
19 August - 27 November: South Australian Ceramics, 1900-1950
2 September - 2 October: Australian Screenprints: Print Council of Australia.
Monday to Saturday: 10 - 5
Wednesday: 10 - 9
Sunday: 1.30 - 5

BONYTHON GALLERY

88 Jerningham Street,
North Adelaide 5006
Tel. (08) 267 4449
5 - 30 June: Keith Looby; Robyn Gordon — jewellery
3 - 27 July: Greg Johns — sculpture; Susan Rogers — masks
31 July - 28 August: Bali artefacts and crafts: Joyce Scott — ceramics
28 August - 21 September: Hossein Valamanesh — sculpture; Angela Valamanesh — ceramics
Tuesday to Saturday: 10 - 6

CONTEMPORARY ART SOCIETY GALLERY

14 Porter Street, Parkside 5063
Tel. (08) 272 2682
Exhibitions of contemporary art changing monthly.
Wednesday to Friday: 11 - 5
Saturday, Sunday: 2 - 6

DEVELOPED IMAGE

391 King William Street, Adelaide 5000
Tel. (08) 212 1047
Exhibitions of photography changing monthly. Work in stock.
Thursday to Saturday: 1 - 6
Sunday: 2 - 5

GILLIAN'S GALLERY

113 Belair Road, Torrens Park 5062
Tel. (08) 272 8651
Monthly exhibitions, solo and mixed.
Limited-edition prints.
Wednesday to Friday: 11 - 5
Saturday: 10 - 12
Sunday: 2 - 5

GREENHILL GALLERIES

140 Barton Terrace, North Adelaide 5006
Tel. (08) 267 2887
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

JOLLY FROG GALLERY

146 Melbourne Street,
North Adelaide 5006
Tel. (08) 267 5863
12 - 26 June: Mary Milton
3 - 17 July: Mostly Black and White II
14 - 31 August: Sheila Whittam: Family
Life and Love — watercolour, pastel,
ink, oils
4 - 25 September: Alice Poon: Spring
Song — traditional Chinese paintings

TYNTE GALLERY

83 Tynte Street, North Adelaide 5006
Tel. (08) 267 2246
Specializing in works on paper and
limited-edition prints.
3 - 26 June: Robert Grieve — works on
paper
1 - 31 July: Akira Kurasaki — woodblock
prints
5 - 29 August: Grahame King
2 September - 2 October: Elaine Haxton
— etchings, woodblock prints, et cetera.
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

Western Australia**ART GALLERY
OF WESTERN AUSTRALIA**

47 James Street, Perth 6000
Tel. (09) 328 7233
Daily: 10 - 5
Anzac Day: 2 - 5
Closed Good Friday and Christmas Day

GALERIE DUSSELDORF

890 Hay Street, Perth 6000
Tel. (09) 325 2596
Changing exhibitions of works by
Australian and overseas contemporary
artists.
Tuesday to Friday: 10 - 4.30
Sunday: 2 - 5

GALLERY FIFTY-TWO

Upstairs, The Old Theatre Lane,
52c Bayview Terrace, Claremont 6010
Tel. (09) 383 1467
Changing exhibitions of contemporary
Australian artists.
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 5

GREENHILL GALLERIES

20 Howard Street, Perth 6000
Tel. (09) 321 2369
In association with Greenhill Galleries,
Adelaide.
Exhibitions by prominent Australian
artists.
Tuesday to Friday: 10 - 6
Saturday: 10 - 5
Sunday: 2 - 5

LISTER GALLERY

248 St Georges Terrace, Perth 6000
Tel. (09) 321 5764
Mixed exhibitions by prominent
Australian artists.
Monday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

QUENTIN GALLERY

20 St Quentin Avenue,
Claremont 6010
Tel. (09) 384 8463

16 June - 3 July: Lindsay Edward
7 - 24 July: Craig Gough — paintings,
drawings
28 July - 14 August: Victor Majzner
17 August - 4 September: Marjorie
Bussey — paintings, drawings
8 - 25 September: Chris Contable —
sculpture
Monday to Friday: 10 - 5
Saturday: 10 - 12
Sunday: 2 - 4

Tasmania**BURNIE ART GALLERY**

Wilmot Street, Burnie
(in Civic Centre) 7320
Tel. (004) 31 5918
Specializing in contemporary works on
paper.
Tuesday to Friday: 10.30 - 5
Saturday, Sunday, public
holidays: 1 - 4.30

MASTERPIECE FINE ART GALLERY

63 Sandy Bay Road, Hobart 7000
Tel. (002) 23 2020
Australian colonial and contemporary
paintings, sculpture and other works of
fine art.
Monday to Saturday: 10 - 5
Or by appointment

SALAMANCA PLACE GALLERY

65 Salamanca Place, Hobart 7000
Tel. (002) 23 3320
Specializing in contemporary paintings
by professional artists; original graphics
by Australian printmakers; crafts.
Artists' materials. Valuations.
Monday to Friday: 9.30 - 5.30
Saturday: 11 - 4.30

Travelling Exhibitions**PRINT COUNCIL OF AUSTRALIA**

105 Collins Street, Melbourne 3000
Tel. (03) 654 2460
The following exhibitions have been
assembled by the Print Council of
Australia.
Australian Screenprints 1982
13 June - 1 July: Wagga Wagga Art
Gallery, N.S.W.
27 July - 11 August: Wollongong Art
Gallery, N.S.W.
2 September - 2 October: Art Gallery of
South Australia, Adelaide
Print Council Exhibition 10
Museums and art galleries of the
Northern Territory
25 May - 21 June: Darwin
19 July - 9 August: Mornington
Peninsula Arts Centre, Victoria
22 August - 12 September: Castlemaine
Art Gallery, Victoria
2nd Scottish Print Open
15 July - 22 August: Benalla Art Gallery,
Victoria
**Contemporary Australian Print-
makers 1**
1 - 31 July: Swift Current National
Exhibition Centre, Saskatchewan,
Canada
9 September - 2 October: Kamloops
Public Art Gallery, British Columbia
Canada

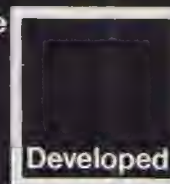
PHOTOGRAPHY

CHANGING MONTHLY

Thurs-Sat: 1-6 p.m.

Sunday: 2-5 p.m.

The



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TOLARNO GALLERIES

AUSTRALIAN,
AMERICAN AND EUROPEAN ARTISTS

Directors: Georges Mora
William Mora

98 River Street, South Yarra, Victoria,
Australia 3141 Telephone (03) 241 8381

146 Melbourne Street,
North Adelaide, 5006
Director: Elsie Joy Reade

jolly frog
gallery

PRESENTING TRADITIONAL AND MODERN
WORKS BY LEADING SOUTH AUSTRALIAN AND
INTERSTATE ARTISTS

Sat. 10 a.m. - 1 p.m.
Sun. to Fri. 10 a.m. - 4 p.m.
(closed Tuesdays)
Telephone (08) 267 5863

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Telephone (08) 267 2887

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Greenhill Galleries,
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Telephone (09) 321 2369

Exhibitions by
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Hours (Adelaide):
Tues. to Fri. 10 a.m.-5 p.m.
Sat. and Sun. 2 p.m.-5 p.m.

Hours (Perth):
Tues. to Fri. 10 a.m.-6 p.m.
Sat. 10 a.m.-5 p.m.
Sun. 2 p.m.-5 p.m.

Newcastle Region Art Gallery

Permanent Collection

Australian Paintings, Prints
Drawings and Sculpture
Contemporary Australian and
Japanese Ceramics

Temporary Exhibitions

Every 4-5 weeks.

Gallery Hours

Monday-Friday 10.00am-5.00pm

Saturday 1.30pm-5.00pm

Sunday and public holidays 2.00pm-5.00pm

Admission Free

Laman Street Newcastle 2300

Telephone (049) 2 3263

Competitions, Awards, Results

This guide to art competitions and prizes is compiled with help from a list published by the Art Gallery of New South Wales. We set out competitions known to us to take place within the period covered by this issue. Where no other details are supplied by organizers of competitions we state the address for obtaining them.

Competition Organizers:

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Directory Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 4 months prior to publication)

Details

Queensland

BUNDEBERG ART FESTIVAL AWARD

Open. Particulars from: Bundaberg
College of T.A.F.E., Box 512, P.O.,
Bundaberg 4670

CAIRNS ART SOCIETY EXHIBITION

Particulars from: Cairns Art Society, Box
992, P.O., Cairns 4870

CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST

Particulars from: Secretary, Cloncurry
Art Society, Box 326, P.O., Cloncurry
4824

REDCLIFFE SPRING ART CONTEST

Particulars from: Hon. Secretary, Box 69,
P.O., Redcliffe 4020

New South Wales

BATHURST ART PRIZE

Particulars from: Secretary, Art Prize,
c/- Bathurst Regional Art Gallery, Civic
Centre, Bathurst 2795

BEGA ART SOCIETY CALTEX AWARD

Particulars from: Mrs A. Morris, Box 121,
P.O., Bega 2550

BLACKHEATH RHODODENDRON FESTIVAL ART SHOW

Painting, ceramics. Particulars from:
R. Bennett, 179 Wentworth Street,
Blackheath 2785

DRUMMOYNE ART AWARD

Judges: Doug Sealy, Robert Emerson
Curtis
Non-acquisitive.
Sections: Best work; modern;
traditional; watercolour; graphics.
Closing date: 17 September 1983
Particulars from: Hon. Secretary,
Drummoynes Municipal Art Society,
Box 178, P.O., Drummoynes 2047

FABER-CASTELL PRIZE FOR DRAWING

Judge: Edmund Capon
Professional Artists Award: \$4,000
Student or Amateur Award: \$1,000
Crayon, pencil, charcoal, pastel, ink.
Closing date: early July 1983. Particulars
from: A. W. Faber-Castell (Aust.) Pty Ltd,
25 Pavesi Street, Guildford 2161 or artists
materials suppliers.

GOULBURN LILAC CITY FESTIVAL ART EXHIBITION — OPEN PURCHASE AWARDS

Particulars from: Secretary, Goulburn Art
Club, Box 71, P.O. Goulburn 2580

GRAFTON JACARANDA ART EXHIBITION

Particulars from: Organizing Secretary,
Jacaranda Art Exhibition Committee, 1
Fry Street, Grafton 2460

GUNNDAH AND DISTRICT ART AND POTTERY EXHIBITION

Particulars from: Gunnadah and District
Art Society, Box 214, P.O., Gunnadah
2380

INVERELL ART SOCIETY COMPETITION AND EXHIBITION

Open. Particulars from: Mrs Helen Strom,
Box 329, P.O., Inverell 2360

KIAMA ART EXHIBITION

Particulars from: Secretary, Kiama Art
Society, 89 Fisher Street, Oak Flats 2527

LANE COVE ART AWARD

Particulars from: Lane Cove Municipal
Council, Box 20, P.O., Lane Cove 2066 or
Hon. Secretary, Lane Cove Art Society, 6
Tambourine Bay Road, Lane Cove 2066.

LISMORE — CITY OF LISMORE ART PURCHASE EXHIBITION

Particulars from: Exhibition Secretary,
City of Lismore Art Exhibition, Box 23A,
P.O., Lismore 2480

MACQUARIE TOWNS FESTIVAL ART EXHIBITION

Particulars from: Community Arts
Officer, Hawkesbury Shire Council,
Council Chambers, Windsor 2756

MUDGEER ANNUAL ART EXHIBITION

Montrose Art Purchase, open. Shire
Council Acquisitive Prize. Particulars
from: Secretary, Mudgeer Apex Club,
Box 121, P.O., Mudgeer 2850

NARRABRI FESTIVAL ART EXHIBITION

Particulars from: Mrs Rose Campbell,
7 Campbell Street, Narrabri 2390

RAYMOND TERRACE ART SHOW

Particulars from: Hon. Secretary,
Raymond Terrace Annual Art Show, Box
123, P.O., Raymond Terrace 2324

RYDE ART AWARD

Particulars from: Secretary, Ryde Art

Show, Willandra Art Centre, 780 Victoria Road, Ryde 2112

SOUTHERN CROSS ART EXHIBITION

Open, any style, any medium: traditional, oil; watercolour. Particulars from: Secretary, Southern Cross Art Exhibition, Box 361, P.O. 2229.

TAREE ART EXHIBITION

Particulars from: Exhibition Secretary, Mid North Coast Art Society, Box 195 P.O., Forster 2428

UNIVERSITY OF NEW SOUTH WALES ART PRIZE AND TRAVELLING ART SCHOLARSHIP

Particulars from: University of New South Wales Art Prize, University of New South Wales, Anzac Parade, Kensington 2033.

WARRINGAH ART PRIZE

Acquisitive. Particulars from: Community Arts Officer, Warringah Shire Council, Civic Centre, Pittwater Road, Dee Why 2099

WOLLONGONG ART PURCHASE

Particulars from: Secretary, Wollongong Art Purchase, Box 186, P.O., Wollongong 2500

Victoria

MORNINGTON PENINSULA ARTS CENTRE PRINT PRIZE 1983

Particulars from: Mornington Peninsula Arts Centre, 4 Vancouver Street, Mornington 3931

MORNINGTON PENINSULA ARTS CENTRE

6th SPRING FESTIVAL DRAWING PRIZE

Closing date: 5 September 1983
Particulars from: Mornington Peninsula Arts Centre, 4 Vancouver Street, Mornington 3931.

SWAN HILL REGIONAL ART GALLERY \$1,500 PIONEER ART AWARD 1983

Painting, acquisitive. Closing date: 8 August 1983. Particulars from: Director, Swan Hill Regional Art Gallery, Horseshoe Bend, Swan Hill, 3585.

Western Australia

KATANNING ART PRIZE 1983

Closing date: usually October
Particulars from: Katanning Shire Council, Box 130, P.O., Katanning 6317

Northern Territory

ALICE SPRINGS

Particulars from: Alice Springs Art Foundation Inc., Box 1854, P.O., Alice Springs 5750

Results

New South Wales

ARCHIBALD PRIZE 1982

Judges: Trustees of the Art Gallery of New South Wales
Winner: Eric Smith

SULMAN PRIZE 1982

Judge: Patrick McCaughey
Winner: Salvatore Zofrea

SYDNEY MORNING HERALD ART PRIZE AND SCHOLARSHIP 1983

Judges: Edmund Capon, Charles Lloyd-Jones, Terence Maloon, Susanna Short, Tim Storrier, Chairman, Judging Panel: Noel Cislowski
Winners: Art Prize: Susan Norrie; Art Scholarship: Hadyn John Wilson

TRUSTEES' WATERCOLOUR PRIZE 1982

Judges: Trustees of the Art Gallery of New South Wales
Winner: John Wolseley

WYNNE PRIZE 1982

Judges: Trustees of the Art Gallery of New South Wales
Winner: Lloyd Rees

WYNNE PRIZE — JOHN AND ELIZABETH NEWMHAM PRING MEMORIAL PRIZE 1982

Judges: Trustees of the Art Gallery of New South Wales
Winner: Hilary Burrows

Victoria

JOHN McCaughey MEMORIAL ART PRIZE 1983

Judges: Roger Kemp, Patrick McCaughey, Peter Rankin
Winners: Mandy Martin, Craig Gough

Some Recent Acquisitions by the National and State Galleries

Australian National Gallery

ANONYMOUS FERRARESE: Madonna and Child, c. 1470, painted wood
CHARVET, JEAN-GABRIEL: Les Sauvages de L'Océan Pacifique (The Voyages of Captain Cook), hand-coloured wallpaper
HOCH, Hannah: Collage from the collection 'Love', 1931
KAY, Barry: Archive of theatre designs, 1956-81
MACKINTOSH, Charles Rennie: Wave pattern, c. 1917, watercolour
VUILLARD, Edouard: At the opera, c. 1900, oil

Inverell Art Society

EVANS STREET, INVERELL

ANNUAL

Competition — Exhibition

SATURDAY 15th OCTOBER 1983

Art Open Prize \$1000

PAINTINGS • POTTERY • CRAFT

GALLERY HOURS

MONDAY - FRIDAY

11 A.M. - 5 P.M.

SECRETARY

P.O. BOX 329 INVERELL N.S.W. 2360

PLEASE WRITE FOR SCHEDULE

ENTRIES CLOSE SEPTEMBER 23, 1983

LISTER GALLERY

248 St George's Terrace
PERTH WA 6000

HOURS:

Monday to Friday

10 am to 5 pm

Saturday and Sunday

2 pm to 5 pm

DIRECTOR:

Cherry Lewis

Phone: (09) 321-5764

Some Contemporary Western Australian Painters and Sculptors by Bill Hawthorn

Available from:

Whicher Studios, P.O. Box 5, Hillarys,
Western Australia. 6025.
(40 Colour Reproductions — \$9.50 inc. postage.)

MORNINGTON PENINSULA ARTS CENTRE
4 VANCOUVER STREET
MORNINGTON 3931
TEL: (059) 75 4395

6th SPRING FESTIVAL OF DRAWING



ENTRY FORMS AVAILABLE M.P.A.C.
OR ANY STATE OR REGIONAL ART
GALLERY. ENTRIES CLOSE AND
MUST BE RETURNED TO THE M.P.A.C.
by 5th September 1983



The
Australian
Centre for
Photography

Dobell House, 257 Oxford Street, Paddington, NSW, Australia 2021.
Telephone: Gallery 331 6253, Workshop 356 1455.

Gallery

Monthly exhibitions of outstanding photography. Our print room contains
a wide representation of contemporary Australian photographs for sale.
Gallery hours: 11 am-6 pm Wednesday through Saturday, 1 pm-5 pm Sunday.

Workshop

Part time day or evening courses and specialised weekend workshops
covering all aspects of photography.
Workshop hours: 10 am-6 pm Monday through Friday, 11 am-5 pm Saturday.

Queensland Art Gallery

ALLEN, Davida: Untitled (from the Anna and dog series), synthetic polymer paint
ASPDEN, David: That rainy day, (1973), synthetic polymer paint
CRESS, Fred: The interview, (1982), synthetic polymer paint
ENGEL, Alfred: Split planks, egg tempera
FRISTROM, Oscar: Mount Morgan, (1896), oil
HILLS, Noela: In Toxcano, (1982), watercolour
HINDER, Frank: Untitled, (1943), tempera; Expansion, (1938), watercolour
LILLECRAP, Helen: Ideas are bound to twig, I and II, mixed media
MACQUEEN, Mary: 6.30 a.m. Nullabor, crayon, pencil
MADDOCK, Bea: Four finger exercise for two hands, photo silkscreen etching
NICHOLAS, Mike: Wilderness, synthetic polymer paint
REINHARD, Ken: Untitled, (1972), synthetic polymer paint
ROBINSON, John H.: Latitudes, 1982, synthetic polymer paint
SENBEGGS, Jan: Loading, synthetic polymer paint
SHANNON, Michael: Abandoned quarry, oil
WARANGKULA, Jonny: Untitled, synthetic polymer paint

Art Gallery of New South Wales

CHINESE: Yixing ware, tea-pot, 20th century, stoneware, (Gift of Mr F. Storch)
CLIFFORD, James: Baraka, 1982, enamel, (Gift of Patrick White)
FAERBER, Ruth: Shards of civilization, 1982, 4 cast-paper reliefs tinted with pigment, (Gift of the artist)
FRANK, Dale: The three pools leading to the hanged man maybe, 1981, 4 drawings
HERMAN, Sali: Forum Rome, 1976; Portrait of the artist's grandson, both oil, (Gift of the artist)
LEIST, Fred: Landscape, 1895, oil
LITTLER, Frank: Mineral thoughts, 1982, synthetic polymer paint, (Gift of Patrick White)
MERYON, Charles: An arch of the Notre-Dame Bridge, 1853, etching
REES, Lloyd: Sydney Harbour, 1982, pastel over lithographic proof (Gift of the artist)
SCHAPIRO, Miriam: Black bolero, 1980, fabric, glitter and synthetic polymer paint
SMART, Jeffrey: Parkland, 1950, oil, (Gift of Adrian Morris)
TUCKER, Albert: Apocalyptic horse, 1956, oil; Thames 8, 1957, mixed media
YOSHIDA, Toshi: Tiger and tigress, 1980, colour woodcut, (Gift of the artist)

Art Gallery of South Australia

BISHOP, Tony: Interview, (1981), Huon pine
BLACK, Dorrit: Landscape with road, houses and telephone poles, (1930s) watercolour

BOOTH, Peter: Painting 1982, (1982), oil
DELACROIX, Eugene: Basque women with their washing, (1845), pen and brown ink
DENT, John: Floating interior, (1981), etching
ENSOR, James: La kermesse au moulin, (1889), etching
FLUGELMAN, Bert: Sculpture bargain counter, (1982), stainless steel
KUNIYOSHI, Utagawa: Selected heroes from the twelve signs, (c. 1840), 11 woodcuts
MARTENS, Conrad: On the Bathurst Road, New South Wales, (1847), pencil
SCHRAMM, Alexander: A scene in South Australia, (1850s), oil
VILLON, Jacques: Renée de face, (1911), etching and drypoint

Tasmanian Museum and Art Gallery

ALLPORT, John: Four Oakes Hall, watercolour; Mamma; Mamma's scriflans done by candlelight; (Landscape with bridge and river); Melbourne (England), (Landscape with buildings), all pencil, (Gift of Joan Allport)
COBB, Victor: Road to old Heidelberg, Victoria, 1944, etching
COTMAN, John Sell: (Normandy? Castle and monastery), pencil and wash
CHAPMAN, David: The edge of the ocean — West Coast, Tasmania, gouache*
DECHAINEUX, Lucien: (Tasmanian landscape), watercolour
DUNNET, Frank: St John's Church Newtown, c. 1860, watercolour
DYER, Geoff: (From King River series) 1982*; Quarry face, Round Hill, 1982 gouache and watercolour, (Gift of the artist)
EAGER, Helen: Hallstand, 1982, linocut, Ed. 53/60
EDOUART, Augustine: Aunt Louisa, paper silhouette, pencil and wash; Uncle William, paper silhouette and lithograph, (Gift of Joan Allport)
GOODHART, J. C.: St George's, Hobart, etching
HOLMES, Edith: Sydney Heads, (a pair), watercolour
HOLMES, Wilfred: (Untitled), watercolour, (Gift of Margaret Roxburgh)
REES, Lloyd: Suburban Hobart, 1982 Afternoon light, Sandy Bay, 1982; Southern peaks, Tasmania I, 1982; Southern peaks, Tasmania II, 1982; The gorge II, 1982, all lithographs
ROBINSON, John: Shrine, 1982, lithograph, Ed. 54/60
ROXBURGH, Margaret: Self portrait: (Cats), both 1979, coloured crayon (Portrait of the artist's mother); (Profile of a girl's portrait); (Head); (Figure at a table seen from behind); (Figure study from the side); (Figure study from the front); (Figure study: kneeling); (Figure study crouching); (Figure study: torso and legs from front); (Figure study: standing, leaning forward); (Standing figure); (Reaching figure), all c. 1959, pencil*
SMITH, Jack Carington: Penrith, New South Wales, 1934, watercolour, (Gift of

Ruth Carington Smith): (Leg study), charcoal: (Torso study of female nude), (Portrait of Margaret Roxburgh), c. 1955, both pencil, (Gift of Margaret Roxburgh)
 SPARKS, Cameron: (Head and shoulders of a woman), 1960, pen and ink; (Studies of a woman seated), c. 1960, pencil, (Gift of Margaret Roxburgh)
 STEPHENSON, Peter: Pink chevrons, 1982, synthetic polymer paint
 STICHT, Robert Carl: (Untitled), pen and ink; (Untitled portrait), crayon, (Gift of J. S. Gibson)
 STONER, Dorothy: Fruits, 1962, oil*; Tasman Bridge and Mt Wellington, 1960s, oil, (Gift of the artist)
 TELIGA de, Stan: (Untitled), 1950s, oil, (Gift of Margaret Roxburgh)
 THORNHILL, Dorothy: (Male nude seated); (Female nude seated: in profile I); (Female nude seated: in profile II), all c. 1959, pencil (Gift of Margaret Roxburgh)
 THORPE, Lesbia: Take over, woodcut, Ed. 52/60
 WIGGINS, W. A.: Old mill, Mt Gilead, Campbelltown, New South Wales, pen and ink, wash
 WILSON, Patricia: Unit and step grid, 1977, etching and aquatint, AP 8/10

*Purchased with the Tasmanian Arts Board Grant for works by living Tasmanians

LINDSAY, Daryl: Tying a shoe, pastel, 34 × 27, \$350
 (Beth Mayne, Sydney)
 LITTLEJOHN, Vivienne: Callala Bay Bush, woodblock, 98 × 190, \$350
 (Hargrave, Sydney)
 LYNN, Elwyn: White and eroded fields, mixed media, 130 × 150, \$2000
 (Robin Gibson, Sydney)
 McDOUGALL, Scott: Splash — Pt Cartwright, synthetic polymer paint, 90 × 121, \$900
 (Holdsworth, Sydney)
 MAKIN, Jeffrey: Mootwingee sentinel, oil, 152 × 198, \$4000
 (Tolarno, Melbourne)
 POLOMKA, Kim: Rock covered cove, synthetic polymer paint, 122 × 122, \$2000
 (Greenhill, Perth)
 PRESTON, Margaret: Ti-tree, colour linocut, 18 × 18, \$1250
 (Beth Mayne, Sydney)
 SCARDAMAGLIA, Egidio: Still life with hook, gouache, 69 × 69, \$1650
 (Philip Bacon, Brisbane)
 SHERIDAN, Susan: Valley Creek, oil, 76 × 59, \$400
 (Beth Mayne, Sydney)
 WAKELIN, Roland: Upper Hutt, New Zealand, oil, 41 × 54, \$2000
 (Beth Mayne, Sydney)

Recent Gallery Prices Books Received

Sizes in centimetres

ASPDEN, David: North, oil, 160 × 244, \$5000
 (Roslyn Oxley, Sydney)
 BOYD, David: Study of anarchy, charcoal, 20 × 25, \$1500; The island, oil, 51 × 61, \$5250, from the Trial series, (Wagner, Sydney)
 CAMPBELL, Joan and BRAKESPEAR, David: The chasm — Central Australia, ceramic and jarrah, 87 × 87, \$2500
 (Quentin, Perth)
 COLLOCOTT, Martin: In flight two, synthetic polymer media, 152 × 152, \$1500
 (Bloomfield, Sydney)
 COTTON, Judith: Angophora — Bivouac, mixed media, 30 × 77, \$3000
 (David Jones', Sydney)
 DISHER, Jane: Down in the bottom of the garden, coloured pencil, 51 × 51, \$500
 (Greenhill, Perth)
 FIRTH-SMITH, John: Winter rounds, synthetic polymer paint, 283 × 291, \$9500
 Gallery A, Sydney)
 JULIUS, Ruth: City to sea, silkscreen, Ed. 12, 48 × 54, \$160
 (Beth Mayne, Sydney)
 JACKS, Robert: Kentish fire and heavy boots, oil and wax, 197 × 297, \$6000
 (Roslyn Oxley, Sydney)
 JONES, Tony: Welcome to the machine III, bronze, 45 × 20 × 13, \$450
 (Victor Mace, Brisbane)

Asphodel Text by Lilla Cole, illustrations by Robert Juniper (Fremantle Arts Centre Press, Fremantle, 1982, ISBN 909144 58 3)

Australian Art and Artists to 1950, a bibliography based on the holdings of the State Library of Victoria Compiled by Elizabeth Hanks (Library Council of Victoria, Melbourne, 1982, ISBN 0 909962 40 5)

Australian Art Review Edited by Leon Paroissien (Oxford University Press, Melbourne, 1982, ISBN 0 949684 00 7)

Charles Bannion Australian Printmaker An Aspect of Australian Art 1968-1982 by David Dolan (Angus & Robertson, Sydney, 1982, ISBN 0 207 14779 5)

Civilization by Kenneth Clark (Penguin, Harmondsworth, 1982, ISBN 0 14 02.2413 0)

Edmund T. Blacket Architect. Sydney Our Great Victorian Architect Edmund Thomas Blacket (1817-1883) by Joan Kerr (The National Trust of Australia (N.S.W.), Sydney, 1983, ISBN 909723 17 6)

From Sydney Cove to Duntroon. A Family Album of Early Life in Australia by Joan Kerr and Hugh Falkus (Hutchinson, Melbourne, 1982, ISBN 0 09 148050 7)

Graven Images in the Promised Land A History of Printmaking in South Australia 1836-1981 by Alison Carroll (Art Gallery

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of South Australia, Adelaide, ISBN
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Ivan Bilibin by Sergei Golynets (Russian
folk tale published in Great Britain by
Pan Books, London, 1981, ISBN
0 330 26631 4)

Joseph Brown Gallery, 1-14 September
(Limited-edition catalogue, Gardner,
Melbourne, 1982, ISBN 0 959370 1 X)

Literary Landscape: Turner and Constable by
Ronald Paulson (Yale University Press,
New Haven, U.S.A., 1982, ISBN
0 300 02804 0)

Queensland Art Gallery Selected Works
Introduction by Raoul Mellish (Queens-
land Art Gallery, Brisbane, 1982, ISBN
0 7242 0956 5)

Shiga the Potter Interviews with Shiga
conducted by Bob Thompson, Photo-
graphs by Jutta Malnic (John Ferguson,
Sydney, 1982, ISBN 0 909134 53 7)

The Mural Manual by David Humphries
and Rodney Monk (Arts Council NSW,
Sydney, 1982 ISBN 07240 6178 9)

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Deadline for material:
September 1983 issue: 1 June

Information Wanted

Ross Searle, 26 Scoresby Avenue,
Shepparton, 3630, would appreciate
information regarding the artist/designer
Douglas Annand, especially details of
textiles, commercial designs, paintings,
interior or architectural commissions held
in private collections. Information is also
sought on those involved in the artist's
working life, and on personal friends
and past clients.

Alison Inglis, Fine Arts Department,
Melbourne University, Melbourne, 3052,
is preparing a catalogue of the work of
Sir Edward J. Poynter (1836-1919) and
would be grateful for any relevant
information concerning paintings and
drawings by him in public or private
collections.

Book Review

Donald Friend Australian War Artist 1945

by Gavin Fry and Colleen Fry

(John Curry O'Neil, Melbourne, 1982, ISBN 0 85902 344 3) \$35

The biggest argument against national galleries is that often only a small percentage of their collections is available to the public for general viewing. Unfortunately, the Australian War Memorial falls into this category, with many works in its possession never seeing the light of day.

However, some attempt has been made to rectify this problem, in one area of the Memorial's Collection at least, by Gavin and Colleen Fry in their recently published book, *Donald Friend Australian War Artist 1945*. In this volume they have illustrated and catalogued all works by Donald Friend as an official war artist, plus other works by the artist held in the Collection of the Australian War Memorial, Canberra.

Due to difficulties after World War II, various planned exhibitions of Friend's work never eventuated and the collection was kept in storage crates until 1958, when it was incorporated into the Memorial's Collection. Consequently many of the works illustrated have never been seen by the general public. This certainly is a great loss. Friend was the youngest artist to receive a commission as a war artist and his work provides a very personal view of the closing stages of World War II in South-East Asia. It is a war witnessed by privates and Balinese slaves; a war of wasted destruction, humiliation and fatigue.

It is also a fascinating book because it deals with an artist who has largely been overlooked in Australian art literature; with the exception of Robert Hughes's *The Art of Australia*, there are too few references to the artist or his work. It is probably because of this general lack of information about the artist that the sidenotes written by Friend to accompany some of the sketches are so interesting. Their inclusion is well justified and provides a fascinating insight both into the drawings and Friend's wartime experience in general.

The book is well thought-out and presented. Selected works are represented by large colour illustrations, with the full collection illustrated in black and

white. It is an excellent means of viewing these generally unavailable works and is a very worthwhile addition to any library. *Patricia Howard*

Patricia Howard is a freelance editor and journalist.

Letter to the Editor

Sir,

If the Heroic Years of Australian art may be considered, at a respectful distance in time and achievement, as Australia's *Ecole de Paris*, then the late Rudy Komon may be considered as Australia's Henry Kahnweiler. The commingling of cultures that occurred in Sydney in the 1950s is enough to justify the comparison with Paris, and Komon's enthusiasm and largeness of vision enough to justify the comparison with Kahnweiler. Moreover, there was, between the two, a similar toughness and absolute belief in the rightness of what they were doing and a similar ability to attract to their galleries the whole, colourful complement of people who constitute the individual art worlds of Western countries.

I still recall vividly a day in the middle 1950s when I first met Rudy Komon in company with Michael Kmit, the 1953 Blake Prize winner, and Stanislaus Rapotec, a recent arrival in Sydney from South Australia. Rudy took me to the small antique shop at Waverley which he owned, told me about his ambition to start an art gallery and asked me to supply him with a list of artists. 'You give me that list' he said, 'and I will make their fortunes.' Having heard before about dealers making fortunes for artists I was nervous about supplying such a list to an unknown, migrant dealer.

However, once back in Melbourne, I began to think about it. Most of the artists I believed in were very poor and often failed to sell a single work from their exhibitions. So what had they to lose? The new dealer might even do what he said he would do. I sent him the list and, thus, by accident, changed the fortunes of half the artists of the Heroic Years (1940-65).

Komon bought their pictures outright, at prices they had never thought to receive; to some he paid retaining salaries. In today's common parlance, he stabilized their economy — and there was more to him than that. A man of prodigious energy, enthusiasm and drive, he bought and converted a former wine shop in Woollahra into his first gallery and there combined his great talents as oenologist and entrepreneur to create a unique and vital meeting-place for artists, art gallery personnel and patrons of all kinds.

The times were in urgent need of such a man. State gallery directors were very poorly paid and none had entertainment allowances with which to extend hospitality to distinguished visitors from overseas.

Gratuitously and generously Komon accepted this responsibility. If, in later years, his hospitality returned handsome dividends, this reward was well deserved. In addition, his more intimate friends were always welcomed by Rudy and his charming wife, Ruth, at their home at Watsons Bay.

Over the years Rudy Komon accumulated a vast and wonderful collection of Australian art and was generous in his gifts to public art galleries. He loved his artists and cemented them together into the members of a single, large family. It seems appropriate that he should not have survived for long the death of his star, Fred Williams, and that the preceding twelve months was also the period of some of Rudy's greatest triumphs, namely, the success of his portrait by Eric Smith in the Archibald Prize. Though greatly saddened by Fred Williams's death, his energy and drive remained until the end. After returning from a visit to Melbourne on Sunday, 25 October 1982, he suffered a severe stroke, from which he never recovered. He failed to regain consciousness and died three days later. It may take some time before the world of Australian art realizes fully what it has lost.

*Alan McCulloch
Shoreham, Vic., 3916*

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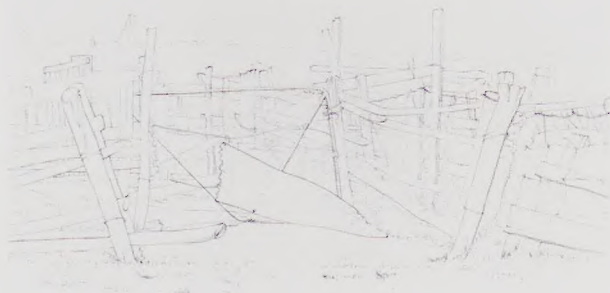
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Crookwell complexity 176 × 260 mm
pencil drawing from sketchbook 122, page 65, 18 May 1980

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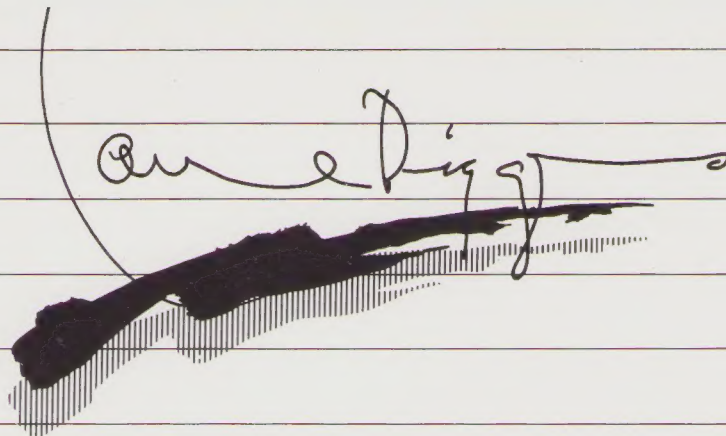
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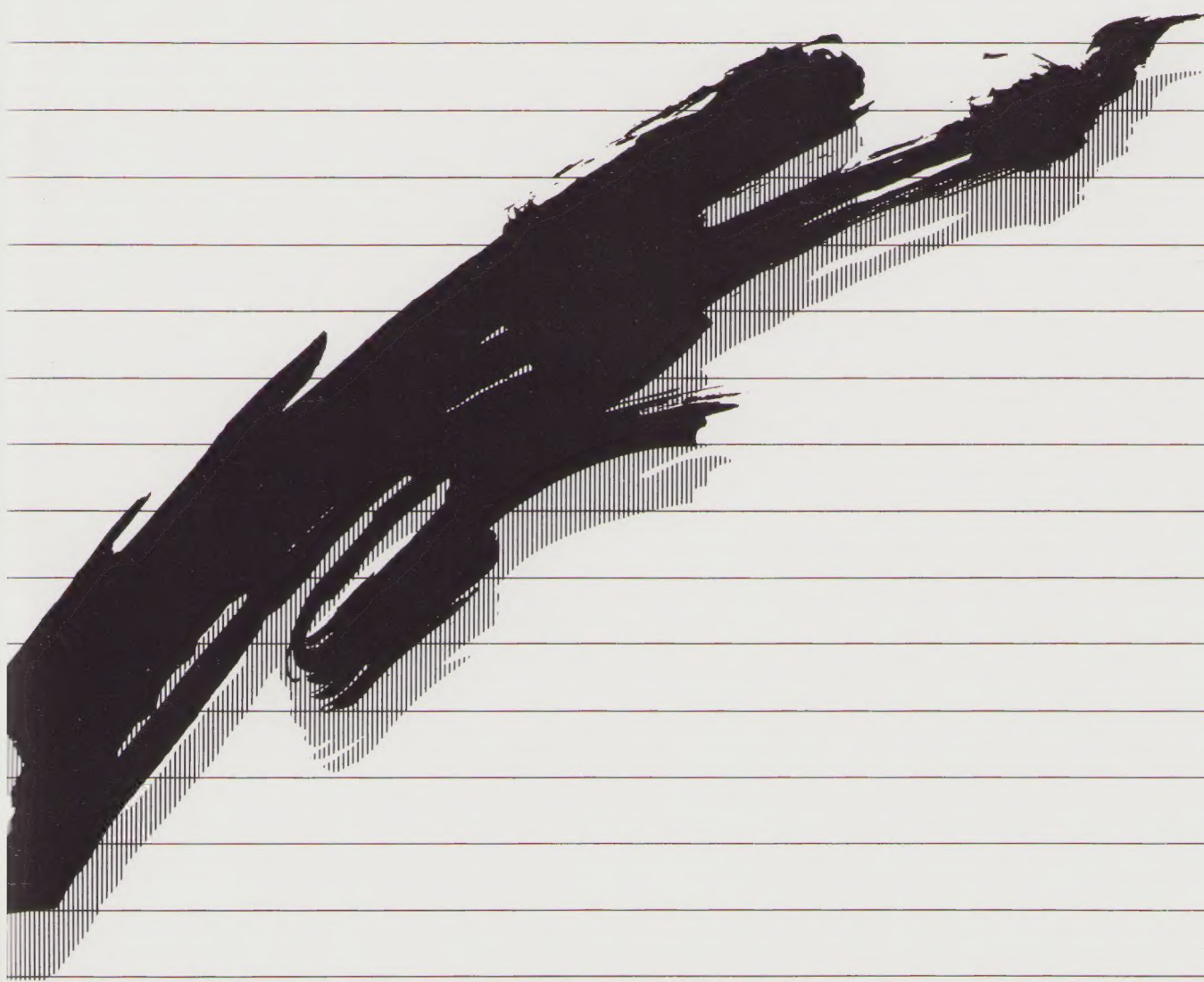


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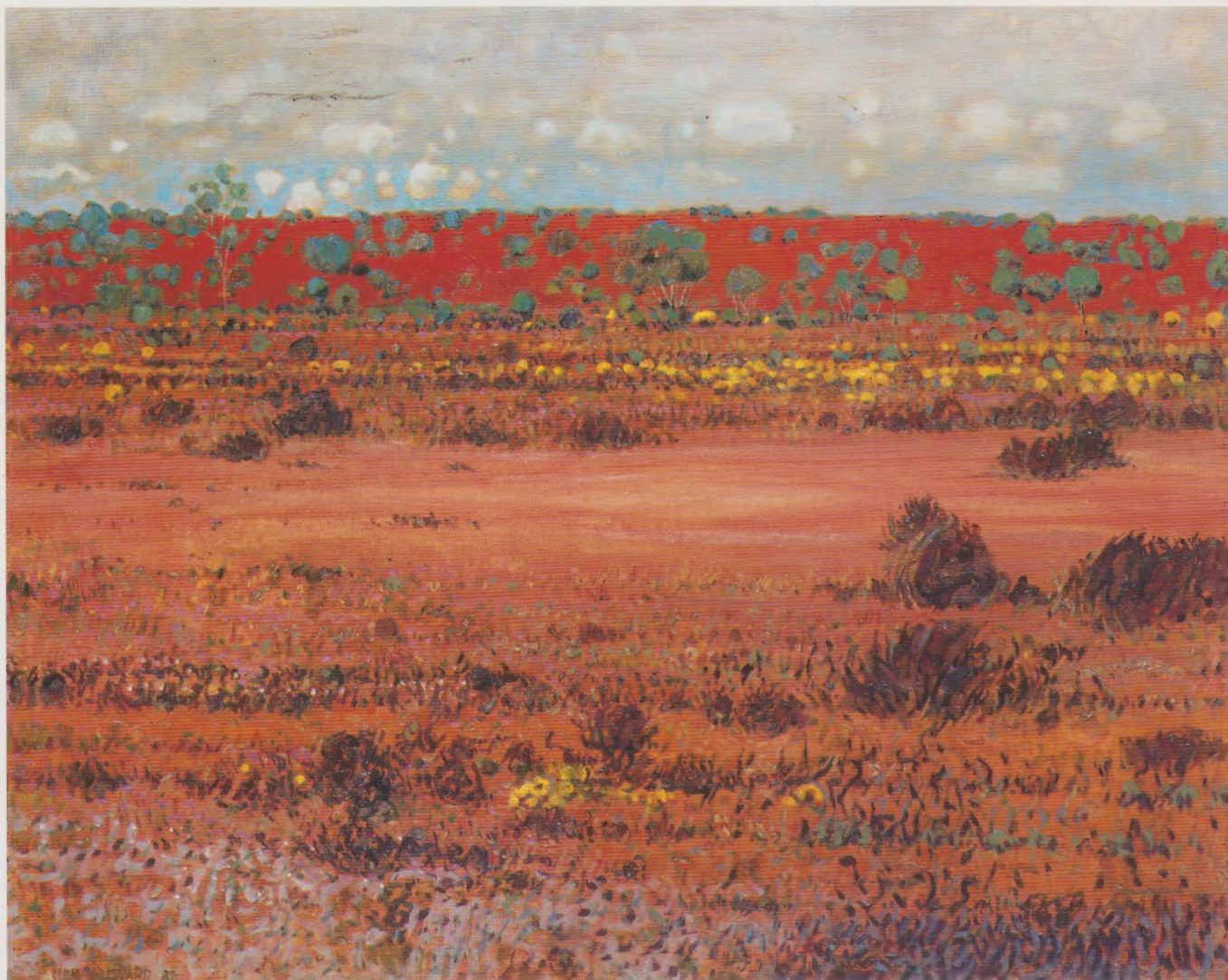
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